

# THE ILLUSTRATED LONDON NEWS



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SATURDAY, NOVEMBER 8, 1851.

[SIXPENCE { WITH SUPPLEMENT, GRATIS.

## MERITS AND HONOURS IN ENGLAND.

If a man deserves well of his country in the military or the naval career, in the diplomatic service, or in the direct employment of the State, his merits may be recognised in England. The great soldier or sailor may receive a peerage, or a pension, or both; for services minor in degree there is a baronetcy or a knighthood; while for those who are not considered to rank quite so high as the recipients of hereditary titles, or even of the strictly personal honour of the knighthood, there is reserved the companionship of the Order of the Bath. All these matters are well understood; and the several honours are conferred according to a precedent which not even the Sovereign—the fountain of honour—can break through. The old feudal and hereditary rewards of the peerage and the baronetcy are never conferred upon individuals, however brilliant their merits or important their services, unless they are possessed of sufficient pecuniary means to support the dignity with becoming splendour, except in rare instances, like those of a Marlborough, a Nelson, or a Wellington, when pensions for a specified number of lives are granted with the title. The Order of the Bath, a personal honour, cannot, according to the same strict rule of precedent, be conferred upon any one who has not been in the civil or military service of the State; and the simple knighthood remains, therefore, the only available means at the disposal of the Sovereign or the Government for the reward of civil merit. Of late years this honour has become more civic than civil, and the knighthood of England consists principally of Aldermen and Sheriffs of London, or the Mayors and Lords Provost of provincial cities and towns, who, but too often, carry off the distinction without personally meriting it, and receive it for their office, rather than for themselves.

The recent close of the Exhibition, and the bestowal of honorary and other rewards upon the various gentlemen by whose talents and exertions it was made so eminently successful, have attracted attention to this subject, and proved how inadequate are the powers of the Sovereign to confer distinction upon individuals who do not happen to belong to a small and particular class. If the very respectable, but possibly very stupid, undignified, or

illiterate person, who happens to be a Mayor or Sheriff when the Queen of England pays a State visit to his city or jurisdiction, is invested, as a matter of course, with the dignity of knighthood, the dignity, especially when the visits of the Sovereign are as frequent, and, let us add, as agreeable, as those of Queen Victoria, ceases to be a distinction which men of genius or talent are very solicitous to obtain. To be Mayor of Manchester or of Salford at a particular time, to present an address on the birth of a Princess, and to imagine or construct the Crystal Palace, discover a new truth in science, extend the fame of England in art or literature, or increase the national wealth by the development of our own resources, or those of every portion of the globe with which we may have profitable intercourse, are certainly deserving of different forms of appreciation on the part of the State. If the Knighthood is a pleasing and appropriate honour to bestow upon the Mayors and Aldermen, upon whom it falls like the gentle shower, without any desert on their parts irrespective of the accidental part which they play in a state ceremonial, it cannot be considered equally appropriate for the reward of men who owe nothing to the chances of their position, but who owe everything to their energy or learning, their virtues or genius. For this reason, a disinclination to accept the honour of Knighthood has become rather general among men on whom the Sovereign and the State would be most willing to confer dignity. It has become a question, which is peculiarly interesting at the present time, to consider whether an innovation upon established forms might not be profitably made, and whether a new Order of Merit, dating from 1851, would not be a fitting result of the peaceful and ennobling contest of art, science, and industry, which has rendered the year so memorable.

There may be a class of austere philosophers who despise, or affect to despise, the honours which it is in the power of Sovereigns to bestow, and who look with contempt upon hereditary dignities, and sneer at the crosses and ribbons which Governments can scatter around them. But these are not only a small minority of mankind, but, if sincere in their condemnation, are woefully ignorant of the latent and palpable springs of human action. The love of distinction is both natural and praiseworthy, and is only

ridiculous when it is not justified by virtue or genius. In all ages, and among all nations, to be recognised as worthy of the approving voice of our fellows is a high incentive to noble deeds; and the bestowal of personal dignities is alike a cheap and a powerful means of eliciting and rewarding merit. It is easy to laugh at ribbons and crosses. The Order of the Bath is perhaps as foolish, as far as the name is concerned, as the Order of the Bathing Machine would be; and there may be as much to be said for a knighthood of the "Nettle" or the "Shoestring," as for the knighthood of the "Thistle" or the "Garter;" but while these dignities are hallowed by old and worthy associations they cannot become ludicrous. As long as they are confined to eminent and deserving men they will be held in esteem by the truly wise. They cost the commonwealth nothing, but they acquire something for it. A pennyworth of ribbon, if solemnly given by the Sovereign of a great and free state as a token, not of reward, but of appreciation, becomes a priceless treasure to the man whose abilities and whose virtues have pointed him out to his contemporaries as its fit recipient. Every man loves to have his merits recognised; and whether it be the privilege of wearing certain boots as in China, certain horse tails as in Turkey, certain bits of red ribbon as in France and Germany, certain stars and garters as in England, or the simpler privilege of appending certain magic letters to the surname, it is equally gratifying to the individual, and equally serviceable to a Government that desires to recognise its best men, and point them out to the new generation as most worthy of emulation.

The establishment of a new Order of Merit, not to supersede the ancient and respectable dignity of knighthood, but to include persons of a very different class, and on whom so feudal a title would neither sit well nor prove acceptable, would, we think, excite very general satisfaction at the present time. It has been the misfortune of the world, until the peace of Waterloo allowed it leisure to work and to think, to have been compelled to find its most brilliant examples of public usefulness in the military career; but, in the new era which has dawned upon humanity since that time, merit of a thousand other kinds has had opportunity to display itself. We have amongst us men whose splendid



ENGAGEMENT BETWEEN H. M. STEAM-FRIGATE "JANUS" AND THE RIFF PIRATES, ON THE COAST OF MOROCCO.—(SEE NEXT PAGE.)







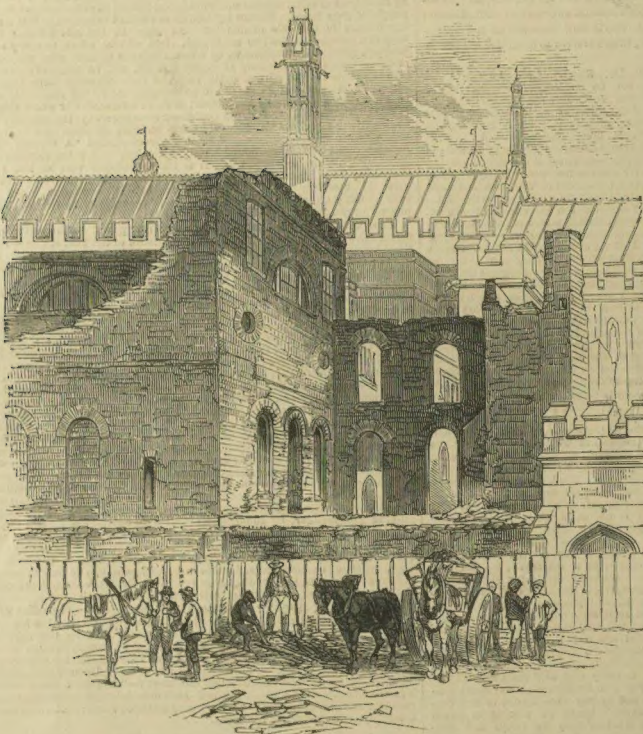
IRON BRIDGE RECENTLY ERECTED ACROSS THE MARTHA BRAE RIVER, NEAR FALMOUTH, JAMAICA.

## NEW IRON BRIDGE IN JAMAICA.

This elegant Iron Bridge has lately been erected across the Martha Brae river, about two miles eastward of the town of Falmouth, in the north of the island of Jamaica, in the place of a wooden structure, which for some time has been greatly dilapidated, and a source of constant expense to the parish of Trelawney, in repairs. The new Bridge has a clear span of 162 feet, and is divided into a carriage-way 17 feet wide, and two foot-ways each 4 feet 6 inches wide. It is supported by four chains, resting on a cast-iron tower 16 feet high, the foundations of which are on screw-piles. The total cost of erection, including approaches will be about £3000, one-half of which is advanced by a vote of the House of Assembly, and the other half by the parish of Trelawney. It is constructed on Dredge's taper principle, from the designs of Messrs. Dredge and Stephenson, London; and Blayney W. Walsh, Kingston, Jamaica. The contractors for the iron-work were Messrs. C. D. Young and Co., of Edinburgh.

## BANNERS PRESENTED TO M. KOSSUTH AND THE MAYOR OF SOUTHAMPTON.

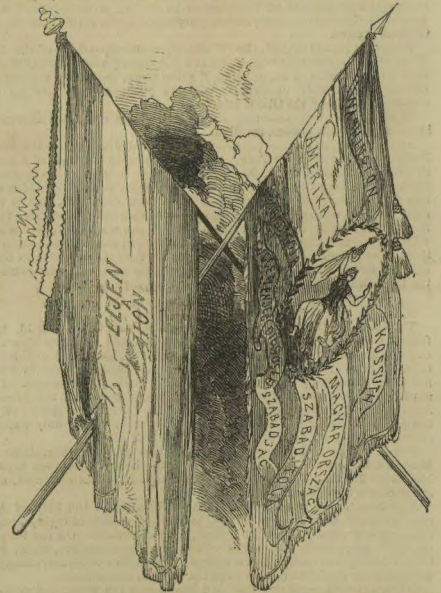
In our journal of last week we described the interesting presentation of these banners to M. Kossuth at Southampton. That on the right hand is the silk flag adopted by the Hungarian Republic; it was wrought by Hungarians at New York, and transmitted to England for conveyance to Hungary, but was detained in the custom-house at Southampton, for non



REMAINS OF THE OLD HOUSES OF PARLIAMENT, OCTOBER 27, 1851.

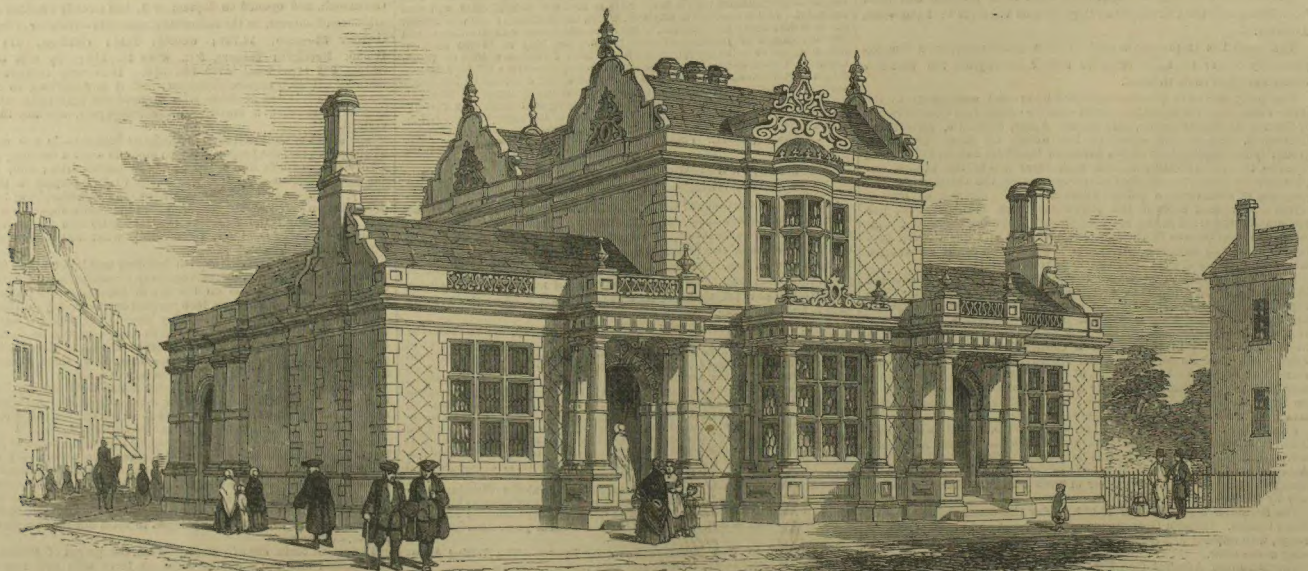
## REMAINS OF THE OLD HOUSES OF PARLIAMENT.

SINCE the sale of the materials of the Old Houses of Parliament, large portions have been cleared away; and the beauty of the new building has become the more striking in contrast with fragments of walls and windows of almost every age. The accompanying Sketch, taken October 27th, shows the south end of the old House of Lords (latterly used by the Commons), and is remarkable for three Norman windows, with zigzag mouldings, which the recent demolition has brought to light; while in the upper portion we have the unsightly "holes in the wall" of the last century. Beyond is seen in outline a portion of the new Houses, their embattled and crested roofs, &c.

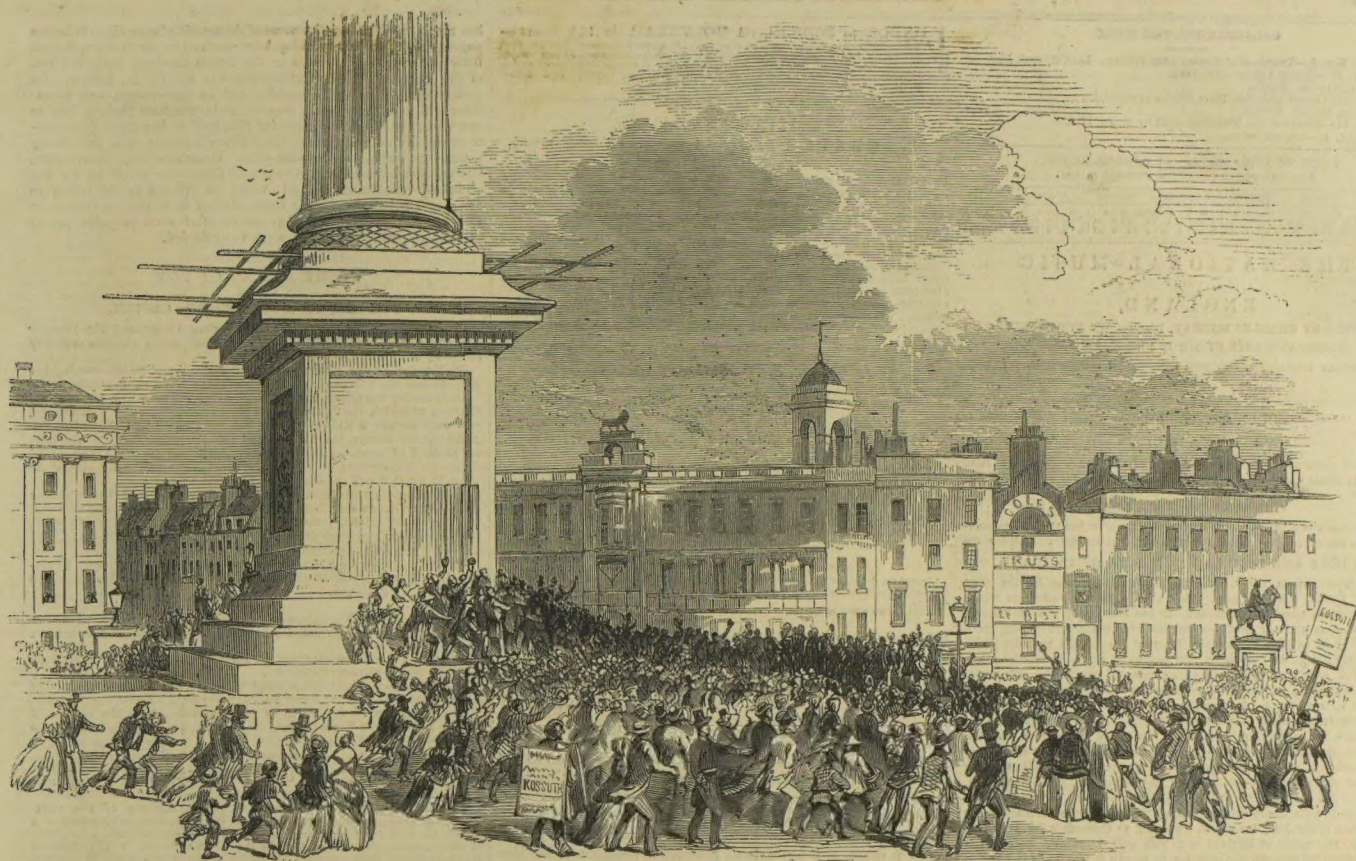


HUNGARIAN COLOURS PRESENTED TO M. KOSSUTH, AND THE MAYOR OF SOUTHAMPTON.

payment of duty. It was, however, purchased at the customs sale by the Corporation, and presented to Kossuth by the Mayor. The gift has been gracefully reciprocated; for the flag upon the left hand is a present to the Mayor of Southampton by the Hungarians.



BATHS AND LAUNDRIES JUST ERECTED AT GREENWICH.—(SEE PRECEDING PAGE.)



M. KOSSUTH ADDRESSING THE PEOPLE AT CHARING-CROSS.

## M. KOSSUTH IN LONDON.

THESE two Engravings illustrate two striking scenes of M. Kossuth's reception in the metropolis on Thursday, last week. The first shows the arrival of Kossuth at Guildhall. Mr. Alderman Wire and Mr. Bennock had proceeded to the entrance of the Guildhall to be in readiness to receive Kossuth. At a few minutes after half-past twelve, the cortege was observed approaching up King-street, and presently the carriage, containing the ex-Governor of Hungary, drew up at the grand entrance. The shouting of the spectators at this moment was something wonderful—Kossuth was evidently deeply affected by the heartiness of his reception, and stood up for some moments in the carriage to record his thanks before he would alight. At length he stepped from the carriage. A momentary interval was spent in mutual recognition and congratulations, while the members of M. Kossuth's suite assembled. Among these gentlemen were General Vetter, General

Klapka, General Czeer, Colonel Gall, Colonel Kiss, Colonel Count Bethlen, Colonel Count Teleki, M. Vukovics, Colonel Baron Kemény, Lieut.-Colonel Ihasy, Captain Török, M. Hajnik, and M. Pulszki. At a quarter to one o'clock precisely, M. Kossuth entered the hall, resting on the arm of Mr. Alderman Wire. His appearance within the building was greeted with the most tumultuous shouts of welcome, which the ex-Governor very graciously acknowledged by turning round, when he reached the upper step of the passage leading to the Council Chamber, and bowing to the assembled multitude in the hall.

Upon page 563 we have engraved the impressive scene of the presentation of the Address in the Council Chamber.

The second illustration shows an incident of the return from the City—  
M. KOSSUTH ADDRESSING THE PEOPLE AT CHARING-CROSS.

The return procession had reached Charing-cross, when, opposite the

Nelson Column, M. Kossuth's carriage halted, and he delivered a brief address to the crowd who pressed around him. He thanked them very warmly for the reception they had given him. "He hoped the noble demonstration he had that day witnessed would have its effect. All power was with the people, and it was only for the people to make known their wishes, and all the tyrants of the earth would be put down, and universal liberty established."

This incident concluded, the procession made the best of its way to Eaton-place, where M. Kossuth's admirers, still untired and hanging for oratory, would have drawn him forth, but for the interposition of a Mr. Dunford, who, from the balcony, reminded them that M. Kossuth was labouring under indisposition, and that he had already undergone that day more than sufficient exertion for an invalid. The crowd had the good sense to appreciate the justice of this appeal; and after loud cheers for M. Kossuth, and groans for Russia and Austria, they retired.

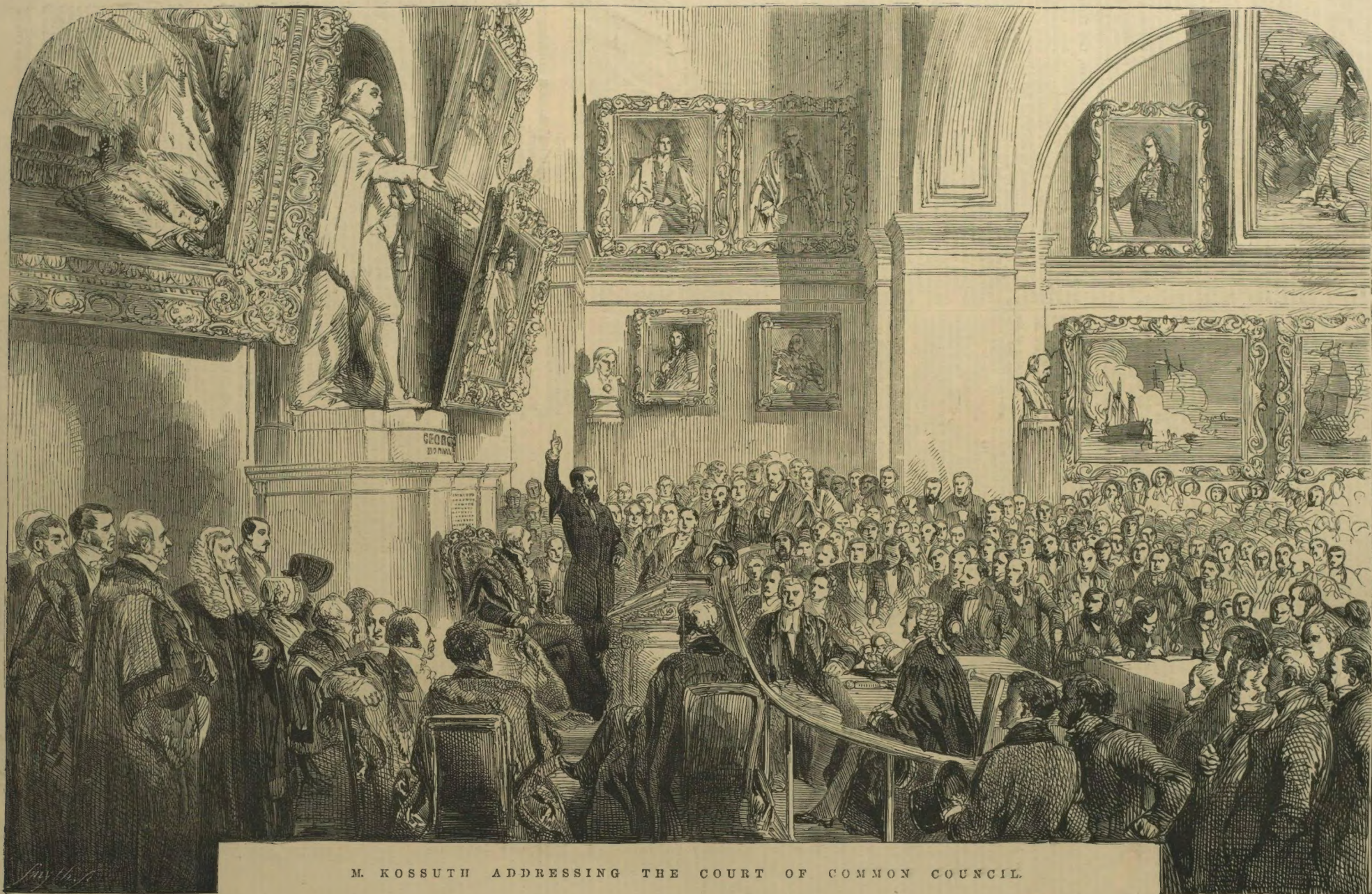


ARRIVAL OF M. KOSSUTH IN GUILDHALL-YARD.

important that this provision should be known. Some difficulties have been removed from indictments for perjury by the same act.

COUNTRY NEWS.

Mr. W. Corrie is appointed police magistrate for the district of the metropolis. Mr. Corrie was deputy steward of the Palace Court at the period of its abolition; and the annual compensation then awarded to him is saved to the public, and is to be deducted from his present salary, according to the decision of the Treasury.



M. KOSSUTH ADDRESSING THE COURT OF COMMON COUNCIL.

## FINE ARTS.

HARVEY DEMONSTRATING TO CHARLES the FIRST HIS THEORY of the CIRCULATION of the BLOOD.—Painted by R. HANNAH. Engraved by H. LEMON. Published by Lloyd, Brothers, and Co.

Mr. Hannah's masterly picture of Harvey's great discovery (which picture we noticed at the time of its exhibition at the Royal Academy) has just been engraved in the highest style of line, by Mr. Henry Lemon: the size is important, 28 inches wide by 35 inches high, including a suitable margin for framing; and the print, at our reduced copy of it shows, is a most impressive representation of this remarkable event in the history of natural science. The composition is handled with great breadth of light and shade, effects which are vividly rendered in the print. The picture is the property of Joseph Hodgson, Esq., F.R.C.S., of Westbourne-terrace, Hyde Park, who has most kindly and liberally lent it to the publishers for the purpose of engraving.

This picture is of a very interesting class, and so far superior to the scenes of battle and carnage which too often formed the "furniture prints" of the last century, that, to explain more readily the incident before us, it may be permitted to recal some of the leading phases of Harvey's life.

The date of the first promulgation of Harvey's doctrine of the "Circulation of the Blood" is not absolutely ascertained. At the age of thirty he was elected Fellow of the College of Physicians, and shortly after appointed physician to St Bartholomew's Hospital. On the 4th of August, 1615, he was chosen by the College to deliver the Lumleian lectures on Anatomy and Surgery; and, upon this occasion, is supposed to have first brought forward his views upon the circulation of the blood. It is commonly asserted that he first disclosed his opinions on the subject in 1619, after he had been lecturing four years. The Index, however, of his MS. in the British Museum, which contains the proposition whereon the doctrine is founded, refers them to April, 1616; yet,

with patience and caution, peculiarly characteristic of the sound philosopher, he withheld his opinions from the world, until reiterated experiment had fully confirmed his system, and had enabled him to demonstrate it in detail, and to advance every proof of its truth of which the subject is capable. It was not before he had attained his fiftieth year that Harvey's "Treatise on the Motion of the Heart and Blood," dedicated to Charles I., appeared. It was printed at Frankfurt in 1628.

Some time before this the reputation of Harvey had recommended him to the notice of the Court, and he had been appointed physician extraordinary to James I. In 1632 he was made physician to his successor, Charles I.; and was in the habit of exhibiting to him and the most enlightened persons of his Court the motion of the heart, and the other phenomena upon which his doctrines were founded.

When the Civil War broke out, Harvey, who was attached to the King as well by his office as by gratitude and affection, followed the fortunes of his master; and, on his leaving London in consequence of increasing tumults, attended him, and was present at the battle of Edgehill, in 1642. He related to a friend, that, on the day of the battle, he had charge of the two Princes (afterwards Charles II. and James II.). They sat under a hedge whilst the fight was going on; he took out Virgil (a copy of which he always carried with him) and began to read; but he had not long pursued his studies before one of the princes drew his attention to a cannon-shot, which had torn up the ground near them. He then removed his charge to safer quarters.

During their stay at Oxford, Harvey had abundant leisure to pursue his favourite studies, though under the disadvantage of having, at the beginning of the rebellion, when his lodgings at Whitehall were plundered, lost many valuable papers, containing notes of curious observations on the dissection of animals; which loss he never ceased to lament, saying, "that for love or money he could never retrieve or obtain them."

By his unfortunate Royal master, Harvey was always treated with regard and favour and the attachment to arts and sciences, which

formed a conspicuous part of the King's character, contributed not a little to promote and encourage the pursuits of the philosopher. Charles's passion for stag-hunting enabled him abundantly to supply Harvey with animals for dissection; and the King, with some of the noblest persons about the Court, were frequent witnesses of the experiments.

It is said, that after the death of Charles, Harvey travelled again into Italy; but it is certain that he shortly after withdrew from the world, and passed his time in retirement, in a house he possessed at Combe, in Surrey. Here he prepared for publication his second great work, "Excitationes on the Generation of Animals," which had employed his time for nearly twenty years. His "Treatise on the Circulation of the Blood" cost him twenty-six years to bring to maturity. His discovery was ill received. Most persons opposed it; others said it was old; very few agreed with him. To an intimate friend he himself complained, that, after his book came out, he fell considerably in his practice; and it was believed by the vulgar that he was crack-brained; all the contemporary physicians were against his opinion, and envied him the fame he was likely to acquire. That reputation he did at last enjoy: about twenty-five years after the publication of his system, it was received in all the Universities of the world; and Hobbes has observed that "Harvey was the only man, perhaps, that ever lived to see his own doctrines established in his life-time."

He died in 1657, and was buried on the 26th of June of that year. All the Fellows of the College of Physicians attended his funeral, and one who was present states that he lies buried in a vault at Hampstead, Essex. He is laid in lead, and on his breast, in large letters, was to be read—"DR. WILLIAM HARVEY."

The scene of the picture is Harvey's apartment in the palace. The King is seated in the foreground. The courtier who stands behind him, with his hand familiarly resting on the back of the chair, indicates the respect and devotion of the cavaliers to the King. The close proximity of the young Prince to the philosopher indicates the gentle character of the man, and the inoffensiveness of the operation. The Prince has



FINE ARTS.—"HARVEY DEMONSTRATING TO CHARLES I. HIS THEORY OF THE CIRCULATION OF THE BLOOD."—PAINTED BY R. HANNAH.

suspended the perusal of Harvey's favourite author for the greater excitement of his friend and tutor's demonstration. The extreme fondness for anatomical studies which in after-life characterised both Charles II. and James II. is thus explained.

The courtier behind is permitting himself to be entertained by some of Harvey's opponents. These are incarnations of pedantic bigotry and stolid imbecility—the two great opponents of scientific progress—who by insult and obloquy, show their hatred of him who dares, by asserting truth, unsettle their long-cherished absurdities; and few men have felt this truth more keenly than the immortal Harvey.

The artist has taken great pains to preserve the likeness of Harvey, and was guided by his excellent portrait by Cornelius Jansen, in the College of Physicians, the authorities of which most kindly placed that and all that the college contained concerning Harvey at his disposal.

## THE LATE WILLIAM WYON, ESQ., R.A.

THIS distinguished artist possessed a world-wide reputation as a medalist for the number and excellence of the works which he executed. He was born May 25, 1795; and was the son of Mr. Peter Wyon, who enjoyed the reputation of being at that period the best medalist of Birmingham. The subject of our memoir early attained considerable proficiency in his art; before he was sixteen years old commissions were given to the father on the understanding that the son should execute them; and at the age of seventeen he was honoured by the Society of Arts with a prize for a beautiful head of Ceres.

His cousin Mr. Thomas Wyon at that time occupied the situation of Chief Engraver to the Mint; and, being a man of considerable talent, Mr. Wyon was placed under his tuition. On a vacancy occurring in the situation of the second Engraver, his cousin recommended William Wyon for the appointment; but, as the Master of the Mint was unfavourable to his application, a general competition was proposed. The different works were submitted to Sir Thomas Lawrence, who selected that of Mr.

Wyon; and, upon that award, the office was at once conferred upon him.

At an early part of his career—in fact, when Mr. Wyon was not more than twenty-two years of age—he received a commission for a model for the Indian coin, with the understanding that Flaxman should complete it. Young Wyon, on finishing the work, carried it to Flaxman, who immediately exclaimed, "Mr. Wyon, I shall not touch this." The young artist, misunderstanding his meaning, and greatly mortified, replied, "If permitted, he would endeavour to model a second worthy of his notice." "Mr. Wyon," said Flaxman, "you mistake me; when I said that I should not touch this, I intended that you had left nothing for me to do." Being a great admirer of the genius of Flaxman, he was proud of this; and he delighted to tell the circumstance to his friends, even after he had obtained his subsequent reputation.

Mr. Wyon was appointed Chief Engraver to the Mint in 1823. The importance of this office has always been recognised by the Government no less than by the public; for the abilities of the medalist, the likeness of the Sovereign is familiarised to the people. The coin not only transmits the features, but is also a record of the state of art at the period; thus, as we curiously examine ancient coins for the features of Emperors who ruled 2000 years ago, so will our successors scrutinise the features of our gracious Queen, as handed down by coins, some thousand years to come. Judging of the future from the past, the works of Wyon will last for ages upon ages; and, as he has executed the whole of the coins of King William IV. and Queen Victoria, together with a large portion of those of King George IV., posterity will be indebted to Mr. Wyon to a very considerable extent for the preservation of likenesses of those Sovereigns who have reigned at a very important period of English history. Of all these productions, the five-pound and crown pieces of the present reign were received by the public with the greatest favour. The latter is always preserved with great care; and we would venture to recommend to the Mint authorities that a further issue should take place, in order that the people may possess a fine work of art and a correct likeness of the Queen. Of all Wyon's coins the florin

was the most unpopular. The letters "D. G." were omitted, the coin was thick, and it was badly struck. Previous to his death Mr. Wyon executed another of great beauty, with the letters "D. G."

Mr. Wyon was elected R.A. in 1836, and in his proper rotation served upon the Council. In addition to his other appointments he was engraver of the Goldsmiths' marks. As an artist, he was remarkable for the care with which he finished his models. It may be useful for the future aspirant to numismatic honours to be informed of the hours which he spent to obtain a perfect design in wax. To the uninitiated, on visiting his studio, a model would appear perfect; nevertheless, the artist would be found steadily working at the same design, at a subsequent visit two or three weeks afterwards. Whilst modelling, he was fond of the company of his intimate friends, or he was pleased to have books read to him by his family. As a companion, he was greatly sought by the elite of literary, scientific, and artistic circles; and his engaging manners and delightful conversation, no less than his eminent talents, secured for him a very large number of friends. He appeared to have so keen a sense of classic taste, that the slightest aberration therefrom discomposed him, and gave an idea, to those who were unacquainted with his true character, of his being hypercritical.

It would be impossible for us to give a detailed list of Mr. Wyon's works; since, for several years, he has made, with few exceptions, every medal required for the services of the State or for public institutions, including all the war medals conferred by the Government and East India Company. One of the first fine works of art which he produced was the Chesham obverse, for St. Thomas's Hospital; and the study of a subject on the reverse is a good example of his talent. The likeness of Brodie is another noble production; but perhaps the medals executed for the Royal Humane and London Shipwreck Societies must be placed amongst his most classic productions. The medal executed for the Gresham Society has always been regarded with much public favour; but, probably, of all Wyon's medals, that executed on the occasion of the Queen's visit to Guildhall has been the most popular. The high finish of its workmanship and beauty of its execution have

pleased the public; and to this day the schoolboy is delighted to electrotype it. The very noble medal, with the portrait of Prince Albert on the reverse, and St. George and the dragon on the obverse, is not known to the public. It is this beautiful work which Prince Albert has announced his intention of presenting to Messrs. Dilke, Cole, and others, who have rendered important services to the Great Exhibition. Amongst Wyon's other numerous works are the executed, but charming miniature medals of Prince Albert, Prince Albert, and the Duke of Wellington, which retain the likeness, notwithstanding their extremely diminutive size.

It should here be stated that not only is Mr. Wyon's genius testified upon the English coin, for he also executed the entire coinage of Portugal, Venezuela, and New Granada.

For the last two or three years it has been known to Mr. Wyon's intimate friends that his health has been declining. At the commencement of the year the loss of his wife, to whom he was most affectionately attached, produced its effects on his highly sensitive mind. At the Great Exhibition, the arduous duties of a juror were added to his other important avocations. Moreover, it became a great joy to him, in the prizes which were to be awarded, a correct and highly finished likeness of both the Queen and Prince Albert, should be placed upon them; but all the reverses were specially entrusted to Mr. Wyon; so that he had ample labours, with diminished physical strength. The original model of the Exhibition medal is nine inches diameter, and the electrotype therefrom is a splendid example of a medallion, which should be perpetuated. The purposes of the Exhibition require five medals. The Council Medal is 3 inches diameter; the greater part of the medals are of the same size. The Queen and Prince Albert medals are remarkable likenesses, and are examples of the high finish which characterises all Wyon's productions. The Prize Medal is somewhat smaller than the last; and the reverse, which is by Leonard Wyon, is more to our taste than that of the Council Medal; so, in fact, the second medal is more beautiful than the first, about which, in fact, there have been so many local and personal prejudices, and vexatious. These medals are now nearly finished. The Exhibitors' Medal is Mr. Wyon's last production. The obverse presents a likeness of Prince Albert, and the reverse a globe, surmounted by a dove resting upon it, as though it had just alighted, with the word "Exhibition" on a scroll; and it is somewhat remarkable that the very last work which Wyon executed should represent the emblem of peace.

The obverse contains a portrait of Prince Albert, but the reverse is a simple wreath, perhaps hardly worthy of the occasion for which it is designed.

"In the midst of life we are in death." Whilst actually engaged in the completion of these most important works Mr. Wyon was struck with paralysis, at Brighton. On the very day of this calamity, he was amusing himself by modelling a design of high artistic power, and recovered from the effects of the paralysis, but other symptoms supervened, and, notwithstanding the unremitting attention of Dr. Jenks and Dr. Ormerod, he sunk on Wednesday morning, Oct. 29th, in the 67th year of his age. He has left four children, two sons and two daughters.

The eldest son, Mr. Leonard Wyon, who now holds the situation of second engraver to the Mint, was the designer of the reverse of the Prize Medal; and we confidently expect he will not be unworthy of the great name which has been bequeathed to him by his father's amiable disposition endeared him to his family and all his acquaintance.

#### HUSSEY'S REAPING MACHINE TESTED BEFORE PRINCE ALBERT.

A trial of the powers of this machine, a rival to McCormick's, which received the Prize Medal at the Great Exhibition, was made on Saturday last, at Windsor, in presence of Prince Albert. On the occasion of the Exhibition trial, Mr. Hussey, the inventor, not having been present, the working of his machine was entrusted to one of the porters at the Exhibition, who, wholly unacquainted with its action, and it was therefore considered that the merits of the competing inventions had not been fairly or equally tested. Messrs. Dray and Co., of Swan-lane, the London agents, accordingly gladly accepted a challenge from the proprietors of McCormick's patent, and a public competition took place at the Cleveland Society's show at Manton, Middlesex, on the 13th of September, on a crop of wheat 25 bushels to the acre, very much "laid," and a field of barley, also 25 bushels to the acre, very short in the straw, and, if possible, more laid than the wheat. The result was that the jury gave their award in favour of Mr. Hussey's machine upon seven out of the nine leading points on which it had been pre-arranged that their decision should turn. These seven points of superiority were—

1. That Hussey's reaper cut the corn in the best manner, especially across ridges and furrows, and when the machine was working in the direction of the laid.
2. That it caused least waste.
3. That it did most work (taking the breadth of the machine into consideration).
4. That it left the cut corn in the best condition for gathering and binding.
5. That it was best adapted for ridges and furrows.
6. That it was least liable to get out of order.
- And, 7. That its first cost was the least.

Of the last point, which is the least material labour, the jury decided to express any decided opinion, in consequence of the very unpropitious state of the weather.

Messrs. Dray, to mark their success in a more emphatic manner, subsequently applied to Prince Albert to be allowed to have an experimental trial in his presence, to which His Royal Highness assented, and on Saturday last, the trial was made. Mr. Hussey himself guiding the machine, in the presence of the Prince, General Wemyss, Colonel Seymour, Mr. J. Catcott, and several gentlemen and ladies of the neighbourhood. The spot selected for the trial was behind the statue of George III., at the end of the Long Walk, fern—of which there is an abundance in that locality—being the article on which the machine was to operate. The machine was drawn by two strong horses, and proceeded on level as run by the hillocks in its course, which was very rapid, bringing down everything it encountered cleanly and completely, including two or three slices of turf at least a foot long and more than an inch thick. The Prince inquired whether the iron wheel did not sometimes sink in the earth; to which the patentee replied that in wet weather there was that inconvenience. The Prince expressing his surprise, Mr. Hussey explained that the machine was so constructed that it could withstand the action of the soil, and the further question, what was to be done in case any of the knives got out of repair, led the proprietor to observe that spare knives, like spare plough-shares, should always be kept on hand. For the purpose of illustration, the whole length of knives was then drawn out at the side, when it was perceived that each knife was fastened to the long supporting plate at the side with a screw, and the subsequent questions of the Prince elicited statements that notwithstanding the precautionary necessity for a reserve, the knife is, in fact, as durable as the machine, both being estimated and proved to last from fourteen to twenty-one years, and that the price of the machine complete is twenty guineas.

The performances of the machine were not confined to one single course. A considerable amount of work was performed in the most satisfactory manner.

At the close of the trial His Royal Highness ordered two of the machines for himself, one for Windsor and the other for Osborne. The Austrian Consul applied on Tuesday to Mr. Yardley, the magistrate at the Thames Police-office, for his interference on behalf of the Captain of the Austrian ship *Esquife*, the crew having been excited by Kossuth's arrival, and committed various acts of insubordination. The Consul stated that when Austrian seamen came to England they were entirely entrained by the things in a free country, but their notion of "freedom" was very distinct. Mr. Yardley remarked that they had, perhaps, a real experience of it in their own country. The Magistrate explained that the police might interfere if they witnessed any serious offence against the laws, and the information on which might be given of any violence or riot. The inspectors stated that he had seen the crew, and they had promised to be quiet for the future.

The *Official Milan Gazette* of the 27th ult. announces that cries of "Kossuth for ever! the Republic for ever! viva Mazzini!" having been heard at Stradella on the occasion of the being given at a theatre, and similar acts having taken place at Monte di Gabbi, judicial proceedings have been commenced against the persons supposed to be the guilty parties.

A Madrid letter of the 27th ult. says:—"A letter of the 23d, from Lisbon, states that Queen Donna Maria was very dissatisfied at the interest which the Count de Sobral, the governor of Lisbon, was showing in the approaching visit of Kossuth to Portugal. During his short sojourn in that capital, these marks of sympathy would naturally be displeasing to her Majesty, who is a real relative of the Emperor of Austria; but, although she would willingly have dismissed these two functionaries, she has not yet done so, as she is obliged to preserve advantageously against the revolutionary tendencies of Marshal Saldanha and his ministerial colleagues. The Spanish ambassador at the court of Lisbon had received dispatches, desiring him to inform the Queen of Portugal that the court of Madrid participated in her sentiments on the subject."

#### KOSSUTH.

##### THE WORKING-CLASS DEMONSTRATION.

On Monday the working classes of the metropolis expressed their sympathy with the principles for which the chosen head of the Magyar nation has contended. Russell-square was selected as the most convenient locale, and by half-past eleven some twelve or fifteen thousand persons had congregated together in the space between the railings of the square and the houses arranged in order according to their trades, each distinguished by appropriate banners. The members of the Central Demonstration Committee, having arrived in the square, formed in order of procession, and taking the lead, accompanied by a band of music, were followed by the immense multitude assembled, marshalled five abreast, in this order making their way round the north and to the west side of the quadrangle, leaving it slowly (and not without some difficulty, in consequence of the impediment which thousands of spectators, brought together the major part of them, by a rumour that Kossuth would meet and join with the cortege at its own occasion) by the way of Keppel-street. The flags and banners displayed throughout the whole length of the procession were numerous. First came the Hungarian colours, with the motto, "Welcome Kossuth." Then followed a large banner, also with the red, white, and green ground, carried by four or five men, bearing on it the inscription "There is no obstacle for him that will." This was followed by the Turkish flag, after the stars of the United States, and the flag of the Republic, a large silk banner, having on it the words, "Kossuth and Mazzini—Italy and Hungary;" and another, a blood-red flag, with an inscription in Italian, "The democratic republic of Italy, and fraternity of the people." A sort of gallows was also carried in the procession, from which was suspended a number of copies of the *Times* newspaper, and a placard in the leading rank, with the words, "Kossuth and Mazzini—Italy and Hungary." The procession, which was led by the *Times* and Hayman, turned into Keppel-street, nearly three quarters of an hour had elapsed, so numerous was the body of which the assemblage was composed. Copenhagen-fields presented an appearance of animated excitement, since the memorable gathering of the trades' unions some fifteen years ago, has not been witnessed in that locality. From a front window of the tavern a sort of balcony had been thrown out, where, under the protection of the police, Kossuth was to receive the acknowledgments of the people. In the flag which floated over the balcony there was in front of it the following inscription:—"By united effort much is accomplished."

About half-past one o'clock Mr. Kossuth arrived, accompanied by several Hungarian friends, and at half-past two the distant sound of music and the gleam of numerous banners announced the approach of the cortege, and in a few minutes after it approached the balcony, when the committee, who had repaired to Mr. Kossuth's apartment. The whole of the open space in front of the balcony was densely packed with human heads, of which the upturned faces, when Mr. Kossuth made his appearance, had a most singular effect. It is almost superfluous to say that Mr. Kossuth was received with the most deafening and enthusiastic cheering. He bowed gracefully in acknowledgment, and at last, having contained silence by an expressive gesture, turned round to the committee, who were then standing in front of him. Mr. Pettit read the address, and at the words, "Welcome to our country," placed his hand on his heart and bowed profoundly. The address, which was neatly engrossed, and mounted on a handsome crimson roller, was presented to Mr. Kossuth on the termination of the reading.

Mr. Kossuth then came forward to address the vast assemblage, and thanked the people warmly for the generous sentiment in favour of his native land, which he expressed at the meeting of the working classes, with whom he was identified, his beloved father having left him nothing but a name. He had lived his whole life by his own honest and industrious labour, and therefore was well acquainted with the wants, the sufferings, and the necessities of the people. He had laboured for the whole race, and not for a class—for agriculturists, manufacturers, and trading men; and he looked back with pride to the associations he had formed for the improvement of the manufacturing industry, for free schools, to his exhibitions, to his press, and to his industry. He had been for political emancipation, and not for class privileges. In the demonstrations of the English operative classes he recognised that natural instinct of the people before which every individual greatness must bow down with respect. Public opinion was the basis of all constitutional organisation, be it under a republic or the monarchical form, and must give direction to the policy of the country. The frequent error then developed at great length the question, whether the Continent was to be ruled by the principles of freedom or by the freedom of absolutism, and whether England could remain indifferent to the approaching struggle and final decision of the question.

The people of England (continued Mr. Kossuth), by its loudly-proclaimed sympathy with the cause of the freedom and independence of Hungary, has pronounced itself willing to remain indifferent, and to side, not with Absolutism, but with liberty, by supporting and protecting all interference of foreign governments the sovereign right of every nation to dispose of itself. (Loud cheers.) You have rightly considered that the freedom of England, and that happy condition which you feel assured that your institutions, your freedom, your independence, will go on peacefully developing, and that, in a political and political sense, that all this is intimately connected with the victory of the principle of freedom on the European Continent. (Cheers.) In a word, you have pronounced for that truth, I since in England, on no occasion have omitted to express, viz. that there is a community in the principle of freedom as an attribute of humanity. Besides, you have duly considered that the material welfare of Great Britain is also in the highest degree dependent on and connected with the victory of the principle of freedom in Europe. And truly it is so.

Mr. Kossuth then vindicated the influence of Free Trade, by showing that the amount of commerce with the United States at the rate of 7s. per head, whilst with a hostile Russia and Austria, it was only 1d. per head. After dwelling on the importance of insuring the independence of Hungary, as indispensable to the independence of Europe, he continued:—

As to France, my sentiments are known; I have declared them openly. I will be true to those sentiments; and can only add, that it is a highly important step in mankind's destiny to see brotherly love between nations so substituted for the unhappy rivalries of old, as to elicit in England also such brotherly well-wishes as were shown at the meeting of the working classes, and to elicit similar sentiments in England. And so certainly it should ever be. The French nation is great enough for the pulsation of its heart to be, and to have been always, felt over the greatest part of the European continent. Till now it is true that the expectations have never been realised, but it is only a matter of time before France (Hear, hear)—but it must be remembered that the French nation has fallen short in the realisation of its own domestic hopes also. (Hear, hear.) It would, therefore, be unjust to make a reproach of that which was a misfortune, which they themselves deserve most deeply. I attribute by their unfortunate propensity to centralisation, which the French nation during all its trials considered—centralisation which leads over to the oppression of liberty—centralisation with which the guarantees of liberty rest rather upon personalities than upon principles; and when an omnipotence of power is centralised, be it in one man or in one assembly, that man must be a Washington, or that assembly be composed of Washingtons, not to become ambitious, and through ambition, dangerous to liberty. (Hear, hear.) Now, Washingtons are not so thickly sown as to be gathered up everywhere for the purpose of abuse. I would, however, say that it is a very natural attempt to meddle in the domestic concerns of my fatherland; so, of course, I cannot have the arrogant pretension of mixing with the domestic concerns of any other nation, and, least of all, of the great French nation, which is powerful enough to come at last triumphantly out of its present position. I hope that the great French nation, in case it realises the name which it bears, will not forget that it is for her, for England, and for the United States to check the encroaching spirit of absolutism wherever it should dare to threaten the independence of nations and their right to dispose of themselves. (Hear, hear.) That the humanity expects from the French Republic as well as from England and the United States.

K. Kossuth emphatically denied that Hungary was imbued with socialist notions or theoretical speculations about property. He expressed his sympathy for Italy, Poland, and Germany; he cordially thanked Turkey, whose interests he was desirous of promoting, as being identified with those of Europe. He looked forward to a close union between the United States and Great Britain, as it would make a happy turning-point in the destinies of humanity. He regarded it to be his duty not to mix with any great party question of England, or of any other country; he was resolved to adhere conscientiously to this position; he came not here to play the passionate part of an agitator, nor to coquet with the reputation of being a revolutionist. He declared his conviction that England wanted no revolution at all, because, firstly, it wishes but a progressive development; and secondly, because England has sufficient political liberty to be assured against the revolutionary tendencies of Marshal Saldanha and his ministerial colleagues. He said that he had seen the crew, and they had promised to be quiet for the future.

Now (thus continued Mr. Kossuth) being my duty and my resolution, I act

consistently—my ground was, as, and will be, in England, this—such and such are the true facts of the past struggles, in England. These facts, I confidently hope, are certain to secure the generous sentiments of England to my country's cause. I stated that, in my opinion, the form of government can be different in different countries, according to circumstances, their wishes, and their wants; in England, I believe, and has full motive to do so; England feels great, glorious, and free, and has full motive to feel so; but England feels a monarchy, that can be no sufficient reason to her to take and discredit republic forms of government in other countries, differing in circumstances, in wishes, and in wants. (Cheers.) On the contrary, the United States of America, being likewise a great, glorious, and free country, under republican government, the circumstance of being republicans cannot give them sufficient motive to hate and discredit monarchical government in England. (Hear, hear.) It must be evident to the right of every nation to dispose of its own domestic concerns. Therefore, all I claim for my country also is, that England, seeing out of our past that our cause is just, should acknowledge the sovereign right of every nation to dispose of itself; and, by acknowledging this, England should not only not interfere, but also not allow any power to venture to interfere with the domestic matters of my country, or of any other nation.

Mr. Kossuth then defended the conduct of Hungary towards the house of Hapsburg, and maintained that the deposition of the Austrian Monarch was quite justifiable. Mr. Kossuth thus concluded:—

I will ever respect the laws of England, and do nothing here contrary to them; but so much I can state, as a matter of fact, that my nation will never accept and acknowledge the perjured house of Hapsburg to become again lawful sovereigns of Hungary; never will enter into any transactions whatever with that perjured house, but will avail itself of every opportunity to shake off its yoke. Secondly, that though the people of Hungary were monarchical for a thousand years, yet the continued perjury of the Hapsburgs during 300 years, the sacrilegious faithlessness by which it destroyed its own historical existence, with the historical existence of my nation, as also my personal motives will prevent me from ever accepting of the right of every nation to dispose of its own domestic concerns. Therefore, all I claim for my country also is, that England, seeing out of our past that our cause is just, should acknowledge the sovereign right of every nation to dispose of itself; and, by acknowledging this, England should not only not interfere, but also not allow any power to venture to interfere with the domestic matters of my country, or of any other nation.

Mr. Kossuth, after a few minutes spent in his apartment in conversation with the committee, proceeded to his carriage, which drove off at a very rapid pace, amid the enthusiastic cheering of the crowd, which dispersed soon after in the most tranquil and orderly manner.

#### DINNER AT Highbury BARN TAVERN.

In the evening, a public dinner was given at the Highbury Barn Tavern; Mr. Thornton Hunt in the chair. The spacious room was crowded, and the company was graced by a fair sprinkling of ladies. Probably not fewer than 800 persons sat down to the substantial repast which was provided for them. Most of the banners which had figured in the procession were now displayed on the walls, and a powerful brass band was in attendance, which played a number of popular airs during the evening; of these "The Marseillaise," "The Roast Beef of Old England," "Yankee Doodle," and "Kossuth's March," appeared to be the favourites, and were received with several rounds of applause.

Speeches were delivered by Mr. Pettit, Mr. G. Massey, Dr. Hyacinthine Ronay, Mr. Conyngham, M. Louis Blanc, Mr. Brontierre O'Brien, Mr. Amand Goegg, Mr. G. F. Holyoake, Mr. Fleming, &c. Mr. Mazzini sent the following letter of apology for his absence:—

Sir—Your kind invitation reached me very late on Saturday. I regret that both previous engagements and other many personal motives will prevent me from availing myself of it, but in heart, soul, and wishes I am with you and with all those who advocate the principle contained in the address to Kossuth, that "on the brotherhood of peoples rest the hopes of civilisation and the free development of the human race."

A truly high alliance of the nations, on the basis of freedom and equality for the moral, intellectual, and physical progress of mankind, has been the parent thought of all that I have during twenty-two years spoken, written, done, and dreamed of. I have sought to enlighten and act through all your manifestations. God and the people, truth and night, will help you to your way on which the blessing and friendship of all now bleeding and struggling nations will welcome the English workers.

Believe me, sir, with cordial thanks, ever faithfully yours,  
2, Sydney-pale, Brompton, Nov. 3. JOSEPH MAZZINI.

Mr. Mazzini had an interview with Kossuth on Tuesday. Sir James Clarke, the Physician to the Queen, called on Kossuth on Saturday, and kindly tendered his professional services.

Kossuth has called on Mr. Lawrence, the American Minister, and had a lengthy interview.

Letters from Vienna of the 31st ult. state that the reception given Kossuth in England made a profound impression; it is added that despatches by no means diplomatic in tone and temper had been written by Prince Schwarzenberg to Downing-street.

The trustees of the Kossuth fund, in aid of the Hungarian refugees, desirous of making as much progress as possible before his departure, have requested subscriptions may be paid to Currie and Co., Cornhill; Gaults and Co., Strand; or the Commercial Union Bank of London. Lord Dudley Stuart has signed the request for the trustees.

It has been decided that the addresses from the metropolitan boroughs shall be presented on Thursday next, Kossuth having fixed that day in answer to the deposition headed by Lord Dudley Stuart, which waited on him in Eaton-place on Monday. It was intimated that Kossuth would witness a demonstration of the working men, a middle-class demonstration should also be seen by him.

Upwards of 250 leading gentlemen of all parties in Manchester have agreed to put down their names for a demonstration in favour of the Magyar cause, and the Mayor of Manchester, Mr. Mauleverer, having refused to call a meeting of the town council to address Kossuth, on the ground that the members had no right to discuss questions not connected with the borough.

On Wednesday the committee to organise the reception of Kossuth met at Birmingham. Mr. Toulmin Smith attended on the part of Mr. Kossuth. The result was that an invitation was accepted to a banquet to be held on Monday next, on his way to Manchester. A grand procession will then take place, in which all the trades in the town will join. At Birmingham will be present the addresses from Cheltenham, Kidderminster, Worcester, Coventry, Walsall, Wolverhampton, Athelstone, Grantham, and all the towns in the midland districts. The surplus funds arising from the banquet will be devoted to the Hungarian cause, and placed at the disposal of Kossuth, to be applied by him as he may see most advantageous. The arrangements for the banquet will be as to give to this the character of a great midland demonstration, in which all parties may, and there is no doubt will, participate. At the banquet the chair will be taken by Mr. Schofield, M.P., and a most influential committee and ladies will also be present.

On Wednesday a very numerous deputation from the Society of the Friends of Italy waited on Kossuth, in Eaton-place, for the purpose of presenting an address. Mr. P. A. Taylor, chairman, *pro tem.*, of the managing committee of the society, having spoken at some length prior to the reading of the address, Kossuth, seated, and declared that, of course, there could be no man on earth who would not wish for peace, but that the mission of a single man, as well as large communities, the aim must never be confounded with the instrument by which it is to be attained; and so with public opinion, which in itself is no aim but only the medium for carrying that which it takes for its aim. He stated that in no case they would speak the word "stop," in a very short time England would have to go to war, and that the only media of action which circumstances may render necessary. The deputation of sympathy for freedom, accompanied by the assurance that in no case would arms be taken in its defence, would be a charter to despotism. He shilling of money for England to be a consequence of a war, as well as of sentiment, because Abolitionism would consider the strength of England and pause before encountering it. He believed that if Great Britain was to go to war, it would be in no case they would speak the word "stop," in a very short time England would have to go to war, and that the only media of action which circumstances may render necessary. The deputation of sympathy for freedom, accompanied by the assurance that in no case would arms be taken in its defence, would be a charter to despotism. He shilling of money for England to be a consequence of a war, as well as of sentiment, because Abolitionism would consider the strength of England and pause before encountering it. 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# STATUE OF WILLIAM THE CONQUEROR AT FALAISE.

## THE INAUGURATION.

We continue, from our Journal of last week, page 542, our account of this commemorative Statue.

The inauguration (enraved in the ILLUSTRATED LONDON NEWS of last week) took place at eleven o'clock on the morning of the 26th of October. The cortege, arranged in the order of procession beforehand at the Palais de Justice at Falaise, first moved towards the spot appointed for the ceremony with the Sappers' band of the Garde Nationale at its head. It was composed of the Prefect, Mayor, and his two colleagues at Caen; of M. Guizot, with his grand decoration of the Legion of Honour; and the representatives of Calvados, the magistracy, advocates, members of the committee for the Monument, the College professors, followed by M. Louis Rochet, the sculptor, and M. Julien Travers, professor at the Faculty of Arts at Caen, author of the cantata set to music by M. Auber.

The cortege stopped at St. Trinity, an ancient church of the time of William, and decorated for the occasion. The celebrated mass was then performed (not, as has been stated, by the Bishop of Bayeux), but by Monsieur le Curé of the parish, preceded by the clergy, placed around the statue. The facade of the Hotel de Ville was richly ornamented with the armoury of the five departments of Normandy. The cannon thundered from the top of the ramparts, music below gave the reply, and the veil covering the statue was suddenly lowered. Then the members of the Société Neustrienne of Caen performed the music of the Song of the Normans, by M.M. Travers and Auber. After the inauguration and the music came the addresses—first the Curé, followed by the Mayor and associate functionaries, and lastly M. Guizot, whose speech seemed to be ill received by some of his auditors.

The various representatives and official personages re-assembled at a banquet, at five o'clock, which was followed by a grand ball.

Scarcely any English attended; Lord Palmerston, although announced in the programme, was absent. His presence would have rendered more remarkable (if possible) the circumstance of an inauguration in France, and by France, of a statue erected to the founder and chief of the dynasty of England.

## THE CASTLE OF FALAISE.

Those who have stood in the Greenmarket of Edinburgh, and looked up



THE CASTLE OF FALAISE, THE BIRTHPLACE OF WILLIAM THE CONQUEROR.

at the old walls which frown high above the crags, or those who have lain outstretched on some projecting rock, "midway down the cliff" at Stirling, looking out over Bannockburn and the silver links of Forth, and far away towards the highland peak, will find themselves irresistibly carried back to Auld Reekie, or Stirling, as the case may be, when they ascend the gentle slope which leads to the donjon of Falaise. Its situation is even more picturesque than either of the Scotch strongholds we have named, and its strength was in high repute before 9-pounders were in vogue. It sustained in all fourteen sieges, from the time of William to the wars of the League, inclusive. It was stormed by Henry of Navarre (A.D. 1569). Henry in person conducted the siege, and the breach which he effected in the wall remains unimpaired till the present time. Falaise was the prison of Prince Arthur, nephew of King John; and it was of this castle that Hubert de Burgh, the governor—the "good Hubert" who failed to execute on the helpless heir to the throne of England the ferocious mandate of his unscrupulous uncle. "The wall is high" are the words which Shakespeare puts into the mouth of the princely boy; and the words occur forcibly enough to those who look down upon the town far beneath. The view of the summit of the keep is magnificent, and repays one even for an attack of *la maladie de mer*. You may linger here as long as it suits your humour; and a few sows will satisfy the old gentleman who acts as janitor and guide. But you must not leave without seeing the apartment in which the Conqueror is said by some to have been born. It is about eight feet square, about as many high, with an arched recess at one end, about four feet deep and six in height. Whether William was born here, or in the house of his maternal grandfather, it is indubitably certain that the scenes of his birth, youth, and early manhood were intimately connected with both places, and both are on that account interesting. As you cross the castle-yard, you are warned to avoid the open mouth of a well which is said to be unfathomable. Without the least wish to disturb one article of belief in the legendary origin of Falaise, we cannot help stating our opinion that the bottom of the well, though "deeper than did ever plummet sound," has been found out, happily very long ago; but at the same time we imagine that those who made the discovery never found their way up again to describe its exact whereabouts.



INAUGURATION OF THE STATUE OF WILLIAM THE CONQUEROR, AT FALAISE.



FIREWORKS ON GUY FAWKES DAY.—(SEE NEXT PAGE.)

#### MONUMENTAL FOUNTAINS AT BARCELONA.

MUCH has been written of late upon the construction of fountains, which formed very appropriate contributions to the Crystal Palace. Neither of them will, however, detract from the interest of the accompanying design, which has lately been constructed at the Spanish fortified city and port of Barcelona, on the Mediterranean. The tasteful

work was inaugurated some three months since, and is dedicated to the memory of Galceran Marquet, ancient Conceller of Barcelona, and renowned commander of the Catalan galleys, in the Mediterranean, in the beginning of the 14th century.

The fountain consists of a hewn stone basement, with four wings; from the centre of which rises a cast-iron rostral column, 3 feet 5 inches in diameter at its base, and 42 feet in height, composed of six pieces fitted into each other, and fastened by a bar which passes down the interior to the base of the foundation. On each wing is a satyr mounted on a triton, throwing forth water through his mouth and shells.

This monument was designed by the architect Don Francisco Daniel Molina, who proposed it to the municipality of Barcelona; and Don Valentia Espasa, iron-founder and machinist, of Barcelona, having undertaken the execution of the entire work, the statue, tritons, and other metal parts, were made on his premises under the direction of Mr. John Whytehouse, an English gentleman.

In the centre of the column is a reservoir for receiving the water, as well as the water-pipes for its distribution; and for the examination of the water-pipes an elliptical door is made both above and below the reservoir, large enough to allow a man to enter.

This work, the first of its kind in Spain, has given general satisfaction; and the civil, military, and civic authorities vied with each other in celebrating its consummation.

#### PEDESTRIANISM.—MANKS'S FEAT OF WALKING ONE THOUSAND MILES IN ONE THOUSAND CONSECUTIVE HALF-HOURS.

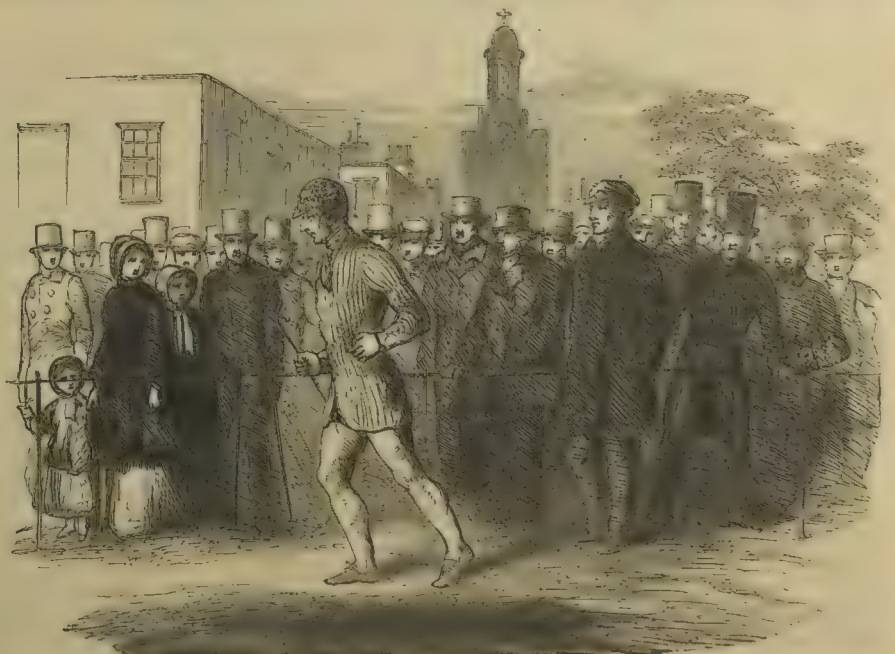
SOME years since, the feat of walking one thousand miles in one thousand hours was considered next to an impossibility; but here we have to record the

wonder doubled. This has been accomplished on the Surrey Cricket-ground, Kennington Oval, by Richard Manks, whose feats of walking present instances of the capability and endurance of the human frame altogether unparalleled. Manks commenced this feat on Friday, the 26th of last September; but, being suddenly attacked with diarrhoea, he was compelled to give up on the Monday following, after having walked 129 miles. His surgeon ordered Manks to rest for a time to recruit his health and strength. This the pedestrian reluctantly yielded to, and for a fortnight he remained under medical treatment. On Friday the 10th October, he re-commenced his great task, starting for the first mile at four o'clock in the afternoon; on he went, full of spirit, completing his first 100 miles at 43 min. 15 sec. after five o'clock on Sunday evening, 12th Oct.; his second 100 miles at 44 min. 10 sec. past seven o'clock on Tuesday, 14th Oct.; his third 100 miles on Thursday, 16th Oct., at 44 min. 45 sec. after nine o'clock P.M.; his fourth 100 miles, at 45 min. 16 sec. after 11 o'clock, P.M., Saturday, 18th Oct.; his fifth 100 miles, on Monday, 20th Oct., at 44 min. 10 sec. after 1 o'clock in the morning; his sixth 100 miles on Wednesday, 22nd Oct., at 47 min. 10 sec. after 3 o'clock in the morning; his seventh 100 miles on Saturday morning, 25th Oct., at 44 min. 16 sec., after 5 o'clock; his eighth 100 miles on Monday morning, 27th Oct., at 44 min. 30 sec. past 7 o'clock; his ninth 100 miles on Wednesday morning, the 29th Oct., at 45 min. 15 sec. after 9 o'clock; his 500th mile at 45 min. 20 sec. past 10 o'clock in the morning of Thursday, 30th Oct.; and finally going for his 1000th mile at half-past 11 o'clock on Friday morning, Oct. 31.

The weather was delightfully fine for the season up to Wednesday, 15th October, when it rained heavily throughout the whole of the day; after which it continued favourable up to Tuesday night, 28th October, when, at about ten o'clock, there commenced a heavy fall of rain, which continued for nearly six hours: this was very trying for the almost worn-out pedestrian; and, although so near the finish, many persons were apprehensive that he would not be able to complete his task; still onward Manks went, against the most fearful odds and obstacles; although his feet were severely blistered, his limbs in great pain, and he altogether showed the frightful



MONUMENTAL FOUNTAIN RECENTLY ERECTED AT BARCELONA.



RICHARD MANKS, THE PEDESTRIAN, COMPLETING HIS THOUSANDTH MILE, ON KENNINGTON-OVAL.

A letter from Messina, in the *Genoa Gazette*, states that on the 16th inst., the captain of the Sardinian frigate, the *Secondo Vittorio*, just returned, and having ascertained that two Greek steamships, the *Arcturion* and the *Arcturion*, were the Greek steamships, he conceived they might be pirates. Two market ships being fired, they changed their course, but were again seen on the following day at Cape Spertiveto. The captain of the *Vittorio* immediately gave information to the Neapolitan Government, who, it is said, have despatched a war steamer to have chase to the mysterious vessel.

Sheffield, and Lincolnshire, 269; Midland, 481; Northern Counties Union, 1.

At Wylm, in Northumberland, aged 61, Dorothy Christian, third daughter of the late Christopher Buckett, Esq.—At L'epin-place, West Ham, Essex, on the 2nd inst, of consumption  
Miss Sophia Atkinson, aged 66 years.

## NEW MUSIC.

# THE ILLUSTRATED LONDON NEWS

## SUPPLEMENT.

VOL. XIX.]

FOR THE WEEK ENDING SATURDAY, NOVEMBER 8, 1851.

[GRATIS.]

### THE GREAT EXHIBITION.

#### THE GREAT EXHIBITION AWARDS.

(SECOND NOTICE.)

THE outcry, both on the part of the Exhibitors and the public, against the awards of the juries continues unabated: it may be said to be universal. By one consent it seems to be agreed that, as respects the only authentic and useful result for future reference or guidance of which such a congress of intelligence was susceptible, the Great Exhibition of 1851 has been a nonentity, and all owing to the inefficient manner in which those intrusted with the responsible duty of deciding upon the merits of competitors got through—we will not say performed—their task. In ridicule and disappointment, and angry contention and bickering and ill-feeling, therefore, ends the great enterprise which, two years ago, was so well begun.

Meanwhile, the Commissioners, Executive Committee, and others—too glad to get the thing over anyhow, and too agreeably occupied in counting up their gains and complimenting one another, not only with "honourable mention," but slices of "solid pudding"—turn a deaf ear to all rebuke, all appeals for a revision of particular awards; and, when their prize medal is indignantly refused, complacently pocket it. In this, perhaps, they are wise, for the matter is past remedy at their hands.

But with the journalist the case is different; indeed it becomes with him a duty the more paramount, and in itself the more interesting, to correct the errors and supply the deficiencies of others, in respect to acknowledged or ascertainable results. It becomes his duty, also, to investigate the causes of a failure which has led to so much disappointment, in order that upon any future occasion this important feature, inherent in Industrial Expositions, may be more efficiently provided for.

The grand secret of all the blundering appears to be reducible to this—that the juries, severally, did not know what they were about, and that they were regulated in their proceedings by "instructions," framed by the Council of Chairmen, which nobody could possibly understand, being probably studiously framed in such ambiguous terms as to leave them open to the widest latitude of discretionary interpretation. So much for the principles upon which prizes were to be awarded. In practice, the several juries were absurdly hampered by being lumped into groups, composed of juries upon other distinct branches of art or industry; the consequence of which was that an award upon a pianoforte, or an ingenious piece of horological mechanism, after receiving the fiat of the musical or horological jury, or sub-jury, respectively, had to run the gauntlet through a miscellaneous "group" of juries, representing railway carriages, naval architecture, manufacturing machines, civil engineering, and architectural contrivances, agricultural machines and implements, surgical instruments, &c.; and so vice versa with awards upon any article in any one of those departments which had to receive the assent of the musical instruments and clock machinery juries before they became final.

The award of the Council Medal was subject to the ordeal of a third and a still more mixed tribunal, namely, "the Council of Chairmen,"

consisting of the chairmen of the thirty juries. And as these awards were to be given for excellence in the highest degree, in products of all kinds, upon the representations of the respective juries, it followed that justly to award these distinctions preconceived the idea that all the chairmen of the thirty juries were men of such high and universal attainment that every branch of production, natural and industrial, in its most perfect manifestations, was familiar to them. It is an amount of attainment, a grasp of mind, and an infallibility of judgment which the jurors of several classes, and the candidates whose interests were in their hands, seem not disposed to admit. The case of Messrs. Broadwood, the pianoforte-makers, has already led to a protest, which we printed a fortnight ago, wherein the subscribing jurors, Sir H. Bishop, Dr. Schaffhauth, the Chevalier Neukomm, Mr. Sterndale Bennett, Mr. Cipriani Potter, and Sir G. Smart, aver that:—

In this case, a decision which was arrived at after due deliberation by the Jury Class 10a, specially qualified and selected in consequence of technical knowledge of the objects to be submitted to its judgment, and which received subsequent confirmation from the group of associated juries, has been set aside by a body of gentlemen, who, distinguished as they are for their general attainments, may have no special and technical knowledge of pianofortes and pianoforte-making, nor have they, in their capacity of chairmen (except the chairman of Class 10a, whose opinion and statements ought to have had due weight), even inspected, or been called upon to become acquainted with, the instruments upon which the award which they rejected was made.

But the injustice in the pianoforte award has not been confined to Messrs. Broadwood, though in the other case the "group" and not the Council of Chairmen appear to be in fault. Messrs. Collards were also awarded a council medal by the musical instruments jury, in common with Messrs. Erard, and Messrs. Broadwood; but of these three the "group" jury, who—lost amidst railway carriages, machinery for direct use, architectural contrivances, surgical instruments, &c.—knew nothing of pianoforte mechanism, knocked off one, and the Council of Chairmen knocked off another, so that, of three recommended to equal honour, Messrs. Erard were left "alone in their glory."

In respect to the awards in another branch of the same group (that of Scientific Instruments), Mr. Pritchard has published the following protest, addressed to the "Late Council of Chairmen at the Great Exhibition":—

Gentlemen,—I beg to bring before your notice, and through you before that of the public, the following statement of facts, which may be substantiated by a reference to documents heretofore to be published:—

A jury, comprising among them some of the most illustrious philosophers in Europe, such as Sir John Herschel and Sir David Brewster, associated, moreover, with other men of great eminence and undoubted competence, such as Mr. Glaisher (of the Royal Observatory, Greenwich), M. Mathieu (of the Paris Observatory), Professor Miller (of Cambridge), and others, reported to you, as their unanimous decision, that the astronomical instruments exhibited by Messrs. Troughton and Simms merited the highest award it was in their power to confer.

This unanimous decision of these most eminent men—in a matter, be it observed, wherein they, beyond almost all other men, were most competent to decide—you thought fit to set at naught.

Thereupon followed an expostulation from the reporter of the jury, sanctioned by Sir John Herschel and Sir David Brewster, wherein those great men told you that "Mr. Simms's exhibition of astronomical instruments is not only the finest in the Exhibition, but there are more important inventions in their construction than in all the other exhibited astronomical instruments put together."

Will you refused to award the council medal, though in at least two other instances you did award it for astronomical apparatus. That is to say, you, who, whatever may be your eminence in other respects, are no astronomers, set aside the verdict of a Herschel and other eminent astronomers in the matter of astronomical instruments.

In the estimation of those who are competent to judge of the fertility of invention and admirable execution displayed by Mr. Simms, you have done him no real injury; but, through your verdict, you have substantially injured him in the eyes of that far greater multitude, who, though quite competent to purchase, are not able fully to appreciate the real merit of astronomical instruments.

I believe I am not altogether without some claim upon your attention—firstly, because every man has a natural right, and in this free country a natural tendency, to express his disapprobation of injustice; and secondly, because, perhaps, the most important of these beautiful instruments was, to my great inconvenience, removed from my observatory, for the purpose of the Exhibition.

I am, gentlemen, your faithful servant,  
CLAPHAM.  
CHARLES PRITCHARD, M.A., F.R.S., F.R.S.A., &c.

Still in the same group we find the Horological Jury not going exactly like clockwork. We will not go into the wrongs of the various repudiators of proffered medals and honourable mentions; we will confine ourselves to quoting one passage from a report of a committee of watch clock, and chronometer makers, at a meeting held some days ago, which imputes something more than error of judgment in the proceedings of the Council of Chairmen:—

The committee had received additional communications from members of the jury and others, which proved to their minds, beyond the possibility of even a doubt, that the functions of the jury had been entirely usurped by one of their body, and such evidence had been given to the committee as convinced them that the juror who made the award had actually superintended the construction of the instrument for which he had given the council medal. The secretary then read a letter from Sir John Herschel, in which that honourable baronet stated that he did not consider himself in any way responsible for the horological award. Also, a letter from Professor Potter, another of the jurors, stating that the proceedings on which the horological award had been given were quite irregular.

Now, it happens that, in respect of this very Class X, council medals have been more lavishly disposed of than in any other; amounting, as they do, in all, to 43 out of the 170—more than a quarter of the whole; and, amongst other matters which are rewarded with this high distinction, we find such entries as the following:—Count E. Dunin, "For the extraordinary application of mechanism to his expanding figure of a man" (many of our readers recollect this huge toy, which was a laughing-stock to all beholders, being positively useless, except as a tailor's "dummy"). Of contributions from France and Algiers, one has a council medal "for good telescopes, the object glass being of rock crystal;" another, "for the goodness of the work of his theodolites and divided metre;" a third, for "a plaine alembic, to hold 250 pints, all in one piece, without solder, seam, &c.;" a fourth, "for his application of the pneumatic lever to a church organ;" a fifth, for "a clock with a continuous motion, for driving telescopes, and for his collection of turret clocks—displaying great fertility of invention;" a worthy Dutchman has a council medal in the same class "for the excellence of the magnets shown by him." Several have first-class awards for Talbotypes, photographs, &c., but there is not a single council medal awarded for a chronometer, an important branch of mechanism, in which it is well known English makers have long been held unrivalled throughout the world.

It is not in reason—it is not in dullness, to attribute all this to stupidity. We are afraid that the imputation of unfair dealing boldly avowed by the committee of watchmakers is but too well founded, as characterising not only the award in question, but many others which seem so palpably at variance with the real merits of the case. We all know how a great majority of members of committees, and other



WOOD CARVING.—STUDIO OF MESSRS. COOKES, WARWICK.—(SEE NEXT PAGE.)

deliberative bodies, having no very strong convictions of their own, are apt to be swayed and influenced by the busy few who make a trade of their little brief authority; and we can easily understand how the machinery of a *clique* acting first in the jury, then amongst the "groups," and, lastly, upon the Council of Chairmen, should have eventuated in a systematic jockeying in awards intended as honourable distinctions, but which, under the circumstances, must be considered utterly valueless in any other light than as the groundwork of a "puff." And in the pursuit of this one common object, no sense of shame or delicacy restrained the zeal of the members of the *clique*, whenever an opportunity offered of carrying their point. To recur to the pianoforte case, we have reason to believe that to the accidental absence of Lord Canning from the Council of Chairmen, which placed a distinguished foreigner in the chair, we have to attribute the refusal of the council medal to Messrs. Broadwood, and its being granted to M. Erard; both having been recommended for that honour by the "courts below." There is something very significant, as bearing upon this point, in a passage in Lord Canning's address, wherein, after explaining (?) the intended object of the distinction (without a difference) between the prize medal and the council medal, as defined by the Council of Chairmen, and approved by the Commissioners, he says:—"Its application, however, was not without difficulties, especially as regarded the foreign juries. Many of these had taken part in the National Exhibitions of France and Germany; and to them the distinctive character of the two medals, and the avoidance of all recognition of degrees of merit between the recipients of prizes, were novel principles, and at variance with their experience; inasmuch as one of the chief purposes of the National Exhibitions on the Continent, has been to distinguish the various degrees of success attained by rival exhibitors."

No doubt about it. The foreign competitors "meant business," and the foreign juries entered into their views; not intentionally in an unfair spirit perhaps, but still in a spirit of rivalry, as between producers of different nations. And, unfortunately, the arrangements of the juries already commented upon, and the reasons given for them, were, in fact, a *raison d'être*, if not a court of appeal. Again, quoting Lord Canning's address, we find that he thus explains the object of subjecting decisions of particular juries to revision in groups:—"The chief object of this provision was, that none of the many foreign nations taking part in the Exhibition should incur the risk of seeing its interests overlooked or neglected from the accident (an unavoidable one in many instances) of its being unrepresented in any particular jury."

Before we read this we always considered that the "interests" of industry were commended; at least, we fancied that it was in this spirit that the late great international gathering was projected. And, whatever may be the case of a certain class of "interests," which are not always held subservient to truth, we had always considered, and would still maintain, that the language of science is a common tongue, the achievements of industry, the revelations of discovery, patent to all, appreciable by all having comprehension for such matters; and with these considerations, therefore, we hold that to subject the awards of particular juries to revision by groups of juries, the members of which must be more or less unacquainted with the scientific and technical questions involved, was unwise in itself, and rendered still more repugnant to the feelings of the jurors themselves by the explanation about "interests" volunteered by the noble President of the Council of Chairmen. As to the Council of Chairmen itself—that was as much more ridiculous a contrivance than the group scheme, as 30 is to 8.

In the present article we have pursued—and, as we think, pursued to the end—the obvious errors of contrivance involved in the whole scheme of juries, groups of juries, and council of chairmen, as distinct jurisdictions; we have also pointed out some errors of detail, and some particular cases of grievance immediately deducible from these prime vices in the organisation of the constituted authorities. In our next we shall proceed to examine some of the awards affecting important branches of production, in which we consider that the general interests of science and sound commercial policy have been sacrificed to chance, caprice, or adverse influences. We have no prediction for the task we have thus entered upon; we undertake it from a sense of duty in a cause which we have already laboured not unworthily, we trust, to promote, and in the hope of doing justice to the public interests and to private desert, before the only tribunal which now remains available for the purpose—namely, that of public opinion.

### WOOD CARVING.

AMONGST the decorative arts, Wood Carving has a distinct and legitimate position, and, confined within due limits, is always effective. Nevertheless, its province is a restricted one; it should be viewed purely as an appliance for the ornamentation of the material when applied to a useful purpose, and not as a work of art *per se*. Another restriction should be put upon the fancy of the operator; namely, that the object decorated be one proper for decoration, that it be decorated with appropriate devices, and that the devices be not in excess as to character, nor in dimensions, so as to risk being injured themselves, or inconveniencing those who are to use the articles to which they are applied. All attempts to confound wood carving with sculpture we utterly denounce; and for the simple reason, that the material is not worthy of a work of the highest art, and that its colour is more inappropriate to represent the human frame than white marble; whilst it is also less susceptible of fashioning into the round and smooth surfaces than that material. Let any one doubt this assertion, and then call to mind that most objectionable representation of the Crucifixion which occupied a prominent place in the Fine Art Court, or the figure-head of her Majesty close at hand, or the figures (and especially the faces) in that very magnificent production the Kenilworth buffet, or the human lineaments in any other work of wood carving in the Exhibition, and compare their relative truthfulness of effect as to contour and colour with that of other objects, such as flowers, foliage, and fancy devices, and they will at once admit the force of the principle that we now contend for.

The two principal contributors in this department are W. G. Rogers, of Carlisle-street, Soho; and T. Wallis, of Louth; and their works, which were placed in juxtaposition on the same wall, have been daily visited by crowds of eager gazers, who warmly contested their respective merits. Until the appearance of Mr. Wallis in the field, Mr. Rogers had enjoyed the reputation of being not only first, but almost without a rival, in this interesting branch of art; and, although the Lincolnshire carver now certainly treads pretty closely upon his heels, we must, after a very careful examination of their respective performances, still give the metropolitan artist the preference. We do so in consideration of the greater number and variety of the works exhibited by him, and of the greater success which he has achieved in the application of the art to legitimate decorative purposes. In this he seems to have studied the examples of Gibbons, by far the greatest carver of wood that ever existed, and who, whilst he possessed a wonderful fertility of fancy and facility of execution, knew exactly where to apply them with advantage and propriety. It would be impossible to enumerate all the little beauties of device lavished by Mr. Rogers in the various works—sixty-one in number—which he exhibited: we must restrict our attention to one or two of the larger ones, in the production of which he appears to have taxed his resources to the utmost. No. 61 is a Royal Trophy, carved in line tree, upon a gold frame, 5 feet by 4 feet, and projecting 1 foot 2 inches. It is intended to represent the Crown as the chief power, the source of all titles and dignities—the patron and promoter of the arts and sciences, field sports, &c. The centre group is composed of musical instruments, scrolls, books, palettes, pens, coronets, sceptres, chains, swords, and other insignia, bound together by a rich drapery of Spanish pattern lace, which stands out in remarkably bold relief. In the lower part are medallion portraits, including those of the Queen, Louis Philippe, &c. Around the whole is a border, composed of groups of game, fruit, flowers, fish, and shells. No. 3, a trophy emblematical of "Folly," is also worthy of distinct notice, introducing a skull crowned with a garland of oak leaves, a group of musical instruments, the wings of Time, &c. No. 2 is a buffet, 11 feet high by 9 wide, composed of English flowers and foliage, with various insects revelling amongst them in the style of Gibbons, but including many flowers never introduced by him in his works. The carved box-wood cradle, by the same artist, exhibited by

her Majesty, must not be passed unnoticed, although we by no means participate in the wild admiration which it has excited amongst the numberless mothers and daughters of England, who have gazed enraptured at its shape. Its form is not elegant, being heavy, and more like a sarcophagus than a cradle; and the decoration, though doubtless appropriate as "symbolising the union of the Royal house of England with that of Saxe-Coburg and Gotha," is neither picturesque nor interesting in a general point of view, whilst the execution, though exquisitely neat, is perhaps a *tant soit peu* tame.

Mr. Wallis has some wonderful productions, though, as already observed, never in number and variety in character. He has worked, perhaps, with more the spirit of an artist than Mr. Rogers, and has aimed almost exclusively at the accurate embodiment of beautiful objects of nature—such as birds, foliage, flowers, insects, &c., but without regard to conventionalities of forms or adjunct. Nothing can equal the downy softness of his dead game, producing, but for the colour, the effect of perfect illusion; nothing can be more exquisite than the delicate articulation of his foliage, coaxed, as he states, from nature: he has displayed in the production of the minutest objects, and in the boldest efforts of under-cutting; but his works are more to be admired for their individual beauties than for their applicability to decorative purposes. Mr. Wallis's principal effort is a group of flowers, &c., emblematical of spring, carved in a solid piece of line tree, about 2 or 2½ feet high, by 1½ wide, and projecting eight or ten inches. It is a fine specimen of the nature of the material, and of the artist's skill. In this space we have no less than 166 buds and 47 varieties. Here we see the blue-cap titmouse picking insects out of an apple blossom; there another taking food to its young, which are partially concealed in their nest; in a third, caterpillars dragging their slow length along. A shepherd's crook and lamb's head are added, symbolical of the season. The whole of this work has been copied from nature, and executed expressly for the Great Exhibition.

Amongst the other contributions in this line on the British side of the Building we find several who deal in small conceits, more or less creditable in execution, but with little of a useful character, even as matters of decoration, to recommend them. Richard Fuller, a self-taught artist, of Farnham, has a village merry-making, somewhat roughly handled. G. Cook has a piece of carving in line tree, "Virtue surmounts all obstacles," another of Alexandria, and another of the Battle of Waterloo—the last two after engravings which may be bought for a few shillings, and which are much more effective than these laboured copies. Perry, of Taunton, another self-taught artist, who states that he did a great part of the carving in the Royal cradle, has a small vase carved out of a solid piece of boxwood, embellished with various allegorical devices, in diminutive size, illustrative of the Great Exhibition; but here, again, is labour consumed in vain, for the reason of the nature of the material. Mr. Field exhibits a specimen of wood carving of about the middle of last century, by Demotrius—a childish composition, with bird's nest, &c. Arthur Hargrave, of Penzance, has several small subjects in boxwood, as the "Equestrian Statue of Peter the Great," the "Laocoon," wild sports of the East, "Attack of the Lion," which are executed in a bad manner. R. Pullen, of Farnham, has also some *pièces de genre*, attempted in the same material with moderate success. J. Gordon, of Bristol, has carved the "Belshazzar," in boxwood, the last named executed with great finish and delicacy.

From Ireland we have several productions in carved furniture, and ornamental works, executed in Irish bog-wood, and exhibited by Mr. Jones of Dublin, the execution of which, barring a little crudeness, is generally creditable. Some of these we have engraved.

From Scotland we have very little in this line. We remarked, however, in the Fine Art Court, a piece of carving in carved wood, "a design representing the seasons, Peace, War, Commerce, Navigation, Science, Art, and the progress of civilisation," wrought in a wood of a very coarse grain, in a barbarously clumsy style. Jersey sends an oak sideboard, with a representation of King John signing Magna Charta in figures nearly two feet high—rather stiff in character, but not badly executed. Mixed up with this class of wares is a "God save the Queen," in wood-letters, by a Mr. Thompson—all, doubtless, cut out of his own head. In short, the wood carving, as a branch of art, is in a very low state, and Brother Jonathan would call it.

In the above observations upon wood carving, we have considered it in the light of an art, entitled to rank, according to its degree, with the other "arts of design." Of late years, however, the manufacturing spirit of the age has prompted several very ingenious individuals to attempt wood carving by machinery, and, what is worse still, imitations of wood carving in various materials, as leather, *papier maché*, cotton, glass, putty, &c. &c. One of the first to serve to denounce our writ against these pretensions: they are impostors. They pretend to be what they are not; they look something like the real thing at a distance, and mock our credulity. When we come to examine them close, we find them wanting in all that sharpness and flow of outline, all that variety of conceit in repetitions of similar objects, which distinguish the hand of the inventor and producer, and the labour which is loved for itself. For vulgar, cheap-sighted people, however, imitative works of art may be very well made-believe, and the punishment we might wish them for their bad taste would be, that they may never have anything better to look at, nor the capacity to appreciate anything better;—but that, as by such exhibitions they inflict a positive nuisance and eyecore upon those who have occasion to come near them in their villas or *ornées* and Cockney boudoirs, they are entitled to some signal penalty for the sake of public justice and public example.

Whilst, however, the commonwealth of taste are devising the proper mode of punishment, we must only hope that no squishy delicacy will prevent individuals from pointing "the slow unerring finger of scorn" at all such efforts of spurious adornment, whenever they are thrust in their way, just as they would denounce a mosaic helmet, a paste diamond pin, or a pinchbeck bracelet, which was attempted to be palmed off upon them as real jewellery. Independently of this falsity in appearance, which applies to all the above "manufactured products," there is about gutta percha, *papier maché*, &c., another thing to be deprecated in an utilitarian point of view: "branch of promise" of service; as any man may find out to his cost who subjects them to ordinary wear and tear for a twelvemonth. We have met with these castings in paper and gutta percha on sea and land, in steam-boat and tavern parlour, and we have scarcely ever met an instance where some member of the family group had not been torn or shaken from his allegiance by the force of circumstances.

With respect to the application of wood carving as decorations of articles of furniture, we have already spoken in the case of several examples, both of British and foreign make, which we have illustrated from time to time. It may be proper, however, to add a few general observations upon this branch of the subject.

The exhibiting artists, both British and foreign, with few exceptions, show great skill of handicraft, great inventiveness, and a determination to spare neither labour nor expense in the production of works which they fondly consider will be admired for the amount of decoration lavished upon them. In aiming at striking effects, however, they have very often gone into an undue excess of ornamentation; and, in not a few instances, in the choice of decorative devices, have lost sight of what would be appropriate in that light. Accordingly, we have high art—or what assumes to be such—playing second fiddle to the cabinet-maker; and poetry—poetry *rua* mad sometimes—decorating the footboard of a bedstead, the legs and back of a sideboard, the various limbs of an arm-chair, &c. The consequences of which, to the several useful purposes is, the completely impaired by the obtrusiveness of these devices, which break that smoothness of outline so essential to comfort in contact, and to pleasurable contemplation in the mind's eye. All this is wrong. The decoration of the material of a work of utility should be a secondary consideration—beauty and convenience of form the primary; above all, lightness of appearance, combined with actual strength of structure, which never exists in the case of the decorative use of wood of work projects beyond the necessary sweep of the outline, however highly and ingeniously it may be carved. Our upholsterers would do well to consult the exquisite models of carved furniture from India and from China, in which the true principle is adhered to—where all is elaborate in beauty, but elaboration within the limits prescribed by utility; and, above all, where the decoration, instead of constantly worrying the eye with irrelevant and extravagant conceits, is purely conventional—rich and satisfactory in its effects, without taxing the observer to inquire into its story or intentions.

Passing from these remarks, we now proceed to notice the names of a few of the principal foreign contributors of carved furniture. France is represented by a numerous array in this line, amongst whom we must notice Jeauselme upon the score of general propriety; more ambitious are Fourdinois, whose elaborately constructed buffet stands in the Grand Gallery, and who has also a sideboard (who sports a council medal for a sideboard), and Lienard, who has a piece of

wood. From Belgium we have but a limited contribution, amongst which are only some remarkable ecclesiastical subjects (the "Virgin crowned by Angels," a "Crucifixion," &c.) by Geefs, and a carving commemorative of the "Great Exhibition of 1851," by Vandermersch.

Switzerland has a style of her own, which, though partaking of the offence of all picture-furniture, must be excused for its evident genuineness, and the hearty *amour des pays* with which national scenes, national customs, and national costumes are, upon all occasions, selected. An artist of the same name, also, has a well-carved representation of the beautiful fountain at Nuremberg—an interesting object of the Gothic period; and, though not strictly coming under the definition of carving, we must mention, as highly interesting and creditable productions, two turned cups (decorative), and a watchstand, produced by E. Mestrey, of Lausanne, a young man who has the misfortune to be deaf, dumb, and blind, and who is a pupil of the Blind Asylum of that town. Poor Edward Mestrey! How inscrutable are the ways of Providence, and how inexhaustible the spirit of enterprise and industry in man—well-conditioned man! Who could have thought, when the great and glittering exhibition of the world's choicest goods was projected, that the rumour of it should reach a poor benighted youth, with neither sense of sight nor hearing, nor speech, and that he, from a far-off land, should send his humble tribute to a display which has delighted the eyes of millions happier in this respect than he? If a word of acknowledgment and encouragement may be a ray of light and warmth over that dark existence, let us not grudge it.

The beautiful objects in wood carving from Tuscany we have already so frequently illustrated and described, that we need now but name that old field of classic art as a contributor in this line, observing that the style of production in this quarter, laborious and florid in the highest degree, is marked with a propriety which excepts it from some general observations we made in an earlier part of this article.

Portugal has long held a respectable rank for the elaborate beauty of her wood carvings, and the fine quality of the various woods employed; and we have here several very interesting examples, both of superior handicraft and excellence of material.

Finally, Greece, amongst her sixty-one contributions, sends two works in the Byzantine style, executed by the Rev. Triandaphylos of Athens, namely, a "Crucifixion," and carved pictures of the "Annunciation." These works are remarkable as specimens of a style of art now almost extinct, being a remnant of the Byzantine period, and which still lingers in some of the convents of Greece, and particularly at Mount Athos. The carving, which is done with graving instruments, is very minute, in slight relief, upon the plane of the wood—a box-wood which is abundant in Greece, and appears to be of a very fine grain. The crucifix, which does not measure more than a foot in its largest dimensions, is covered on both sides with scriptural subjects, fourteen on each side—so that each subject occupies only from an inch to a couple of inches of the surface. In the carving representing the "Annunciation" the figures are larger, and the form oval, the band being surrounded with twenty-five heads of saints. The Government of Greece has of late years done a good deal to promote this style of illustration, in a School of Arts established at the cathedral at Athens.

In our account of the Kenilworth Buffet given in our Supplement for October 11, we stated that in its production a new practice had been adopted by Mr. Walter Cooper, namely, that of "pointing," as employed by stone and marble sculptors, by which greater accuracy in copying from the plaster model is attained than would otherwise be possible. This is a novelty in "the process of production" which might almost have entailed Messrs. Cooke to the honour of a council medal: the claim was at least as good as that of M. Barbadienne, who pretended to be the inventor of the principle or process of "pointing." However, the Council of Chairmen have thought otherwise, so we have never further to do with the matter, except to call attention to the fact, and to the engraving on the front page, which represents the studio of Messrs. Cooke and Sons, from a sketch by Mr. Dwyer, with the pointing machinery in use, fixed to one of the benches.

In a paper read at the Royal Institute of British architects, by Mr. C. H. Smith, "On the Mechanical Processes of Sculpture," the system was thus explained:—

Alfred was the first to describe the method, still in use in Italy, for "getting the pointing," &c. &c. transferring the model in plaster to the copy in marble—by means of the plumb-line and dial system, but he expressly mentioned it as a general and long-established practice. It was formerly used in all countries, and is even now employed in Italy and France. [The practical application of the method was explained by Mr. Smith.] The elder Alfred was the first sculptor who introduced the pointing practice, and invented the scale stones, with the ball and socket apparatus, about the year 1764. In this method the graduated scale is fixed beneath the block to be carved, which, together with the model, is firmly fixed on a heavy mass of stone. An upright staff with cross-arms, on which the plumb-line gauge for fixing the points is set, moves horizontally along the scale stones, and completes the machine. The simpler the instrument the better, as it is subject to rough usage, and is intrusted to the hands of people who are not always careful. Recent improvements in the machine were pointed out; such as making the standard round instead of square, sliding stops against which to push it, instead of a line; and turning the horizontal arm entirely out of the way of the workmen, when required. As transferring the points, or pointing very tall figures, is attended with much inconvenience and loss of time, in consequence of the slowness of the standard, and the necessity of labour in the head and bust, the most important portions of the figure, Mr. Smith had introduced the new method of using two graduated scales in the height, accurately adjusted to each other, by which means shorter and more stable standards can be used. The disadvantages likely to arise from the use of models made to a standard, are lessened by the pointing practice, which has been shown, he observed, in conclusion, that, if sculpture be well designed and modelled, little need be done to it in the way of carving, after it has been correctly pointed, in order to ensure its due effect as an architectural feature, when applied at a height above the eye of the spectator.

In all works wherein clay models are used, it certainly becomes a most important feature of utility in any system of sculpture, a system whereby truthful copying is realised. That which is found to be so necessary for the sculptor in marble must prove equally so for the proper execution of similar works in wood. The Messrs. Cooke are, we think, entitled to our best thanks for so practically proving its utility in the work alluded to at the Exhibition.

### THE "NOLI ME TANGERE"

(From a Correspondent.)

Is a traveller's night-dress, asserted to be a perfect safeguard against all those noxious insects which infest *siroped beds*; particularly of the kind which are so frequently met with in *seaport towns*, on the Continent, and in the Peninsula.

If made according to the following instructions, a traveller may not only enjoy his night's rest without the least molestation, but he may confidently lie down in a *humble bed* with the certainty that no part of his person will come in contact with the bedclothes—an advantage of no slight consideration to a gentleman's feelings on such an occasion.

In warm climates, by reason of the extreme width of the body and sleeves, it is singularly cool and refreshing; at the same time the hands, arms, and neck will not be molested by the bites of mosquitoes, should it be found inconvenient to set up a mosquito net. It will likewise enable him to sleep between blankets without inconvenience, and thereby avoid the dangerous effects of damp sheets.

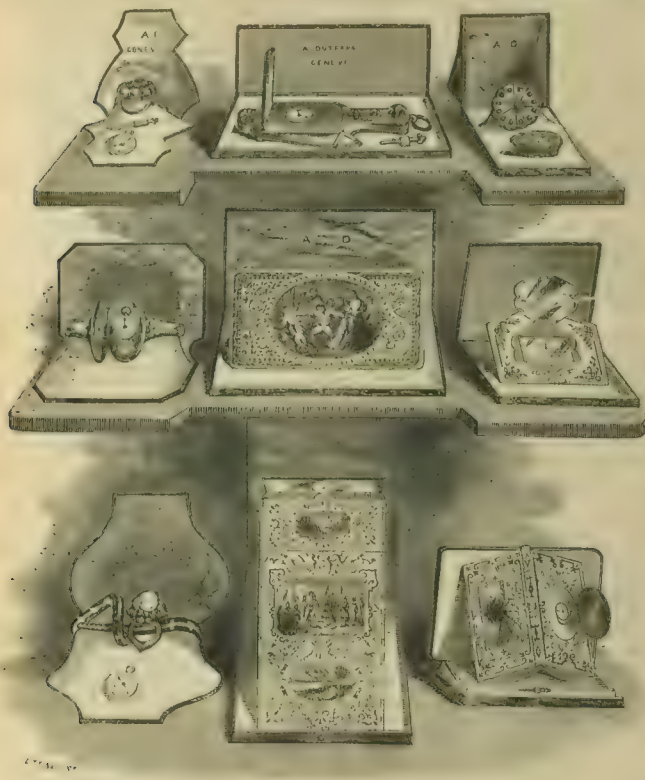
"Ready-made linen varnishes" proprietors may confidently make up and recommend the "Noli me tangere" to their customers: for no traveller, who may have occasion to it, will afterwards undertake a voyage or a journey, without a provision of them in his baggage.

We shall be glad to hear of the trial of the invention.

#### INSTRUCTIONS.

From a piece of fine "Linen-cloth" of from four spans width mark off the whole length of the person without cutting the fabric by as much more lengthways, mark off one span from each outward side of the fold part for the shoulders; from one mark to the other make a cut, and from the centre of this division cut make another down the front piece, in the form of a T, and to the distance of the spans and a half, make a mark of five feet. Cut off from the whole width of the cloth two separate pieces of two spans and a half wide; double them lengthways for the sleeves. Attach the sleeves to the shoulders, and sew the remaining sides of the dress downwards to the bottom; cut open both cloths equally, and in the centre, from the bottom upwards to a distance of five spans, so as to form the legs of trousers, and the whole to be sewed entirely round, leaving no opening at the hands or feet. Instead of a collar, a friar's hood, or capote, to be cut out, fitting to the face like a nightcap, and to be tied close under the chin by the tapes. This hood is to be attached to the dress by the neck, and as wide as a very loose fit, the seam must be lined by a tape, so as to admit a running thread. On each side of the opening in front, a plain fold of four inches wide, without any fulness, is to be sewed from top to bottom, and three part of narrow tapes, for tying, to be fixed at regular distances, and to be used when sitting on, and on each side of the trousers. Put on the dress, tie the hood round the neck, draw the ribband round the neck as close as may be considered convenient, and, if the traveller should be unable to do it himself, let his valet roll up the front lengthways, and slightly tie the three part of tapes. He may then lie down and, defy the encroachments of the most numerous insects.





ENAMELS, ETC.—BY DUTERPE, GENEVA.



PENCIL-CASE, FROM GENEVA.



IRON VASE.—BY HANDYSIDE, OF DERBY.

IRON VASE. BY HANDYSIDE, DERBY.  
This is an "object" which must not be passed over in silence: the extreme absurdity of the "one idea" calling for one word at least of reprobation. For the vase itself, it is a common, ordinary-looking wash-hand basin enough, of cast iron, partly gilt. The feature which excites our spleen is the gibbeting of the heads of Shakespeare, Wellington, Milton, Peel, Watt, Scott, and a lot more, midway up the pedestal—objects of commiseration and ridicule as long as the vase lasts, which we hope will not be long; for the sooner it is consigned to the melting-pot again, the better for Mr. Handyside's reputation, and for our peace of mind.

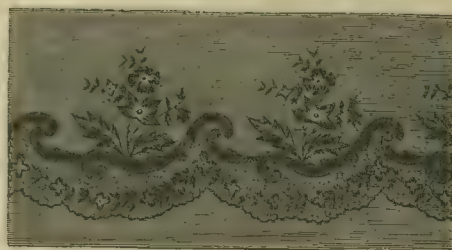


CLOCK.—BY VITTOZ, PARIS.

This is one of several clocks exhibited by this manufacturer, upon a very favourite model, in which the dial occupies a place upon the face of an urn or globe, with attendant figures, either in illustration of the march of time, or the passions and frivolities which very often help it in its march in the busy world.

## SEVRES PORCELAIN.

The Sevres porcelain in the Gobelins Room was so much and justly admired, that we engrave one of the principal groups as it there appeared. The artistic merit of the designs, and the richness and beauty of the colours, are such as to stamp these productions, for the present, at east, as unique. The group consists of a variety of vases, chased and ornamented with designs chiefly after the great masters; artistic articles of furniture, as a richly ornamented table, complete tea and coffee services, enamels, &c.



SILK PATTERN.—FROM SWITZERLAND.

"The silk manufactures of Switzerland have always held a very high rank, ever since their first foundation by emigrants from France, at the time of the revocation of the Edict of Nantes. Notwithstanding the fiscal restrictions of surrounding countries, the Swiss producers maintain a very good trade in this article. The pattern before us is a very pretty sample."

## SEAL, RING, &amp;c. BY J. AND F. BIDEN.

This house exhibits a variety of solid gold seals, rings, &c. of the good old substantiality, and with great good taste in the designs. Amongst them is a library seal of a fine cairngorm, engraved with the arms and badges of the Prince of Wales, and a ring with a rich setting emblematic of the wide and varied regions of the globe. They



LUMP OF GOLD, FROM OPHIR DIGGINGS; EMBLEMATIC SIGNET-RING AND DESK-SEAL, WITH CREST, ETC., OF PRINCE OF WALES.—BY MESSRS. J. AND F. BIDEN.

also exhibit a lump of gold from the Ophir diggings, of considerable size and great purity.

## JEWELLERY, ENAMELS, PENCIL-CASE, &amp;c. BY DUTERPE OF GENEVA.

The beautiful miniature watches, enamels, and other *bijouterie* from Switzerland, have been more than once mentioned by us in the course of our notices on that department. The little group which we engrave will give a better idea of the minute marvels of these productions than any verbal description. We have here watches in bracelets, watches in rings, watches in pencil-cases, all going with the precision of so many town-clocks, though some of them calling for the aid of a microscope to investigate upon them the footsteps of time. There are also cigar-cases, card-cases, &c., beautifully embellished in enamel; and a variety of other objects, displaying wonderful taste and finish in the design and execution.



SEVRES PORCELAIN.



"THESEUS AND THE AMAZONS."—BY T. ENGEL.

**"THESEUS AND THE AMAZONS." BY T. ENGEL.**

This group, which is the property of Prince Albert, occupies a good position in the South Transept, facing the crystal fountain. The artist is a Hungarian by birth, but has studied many years in this country, and also at Rome, at which latter place this group was executed.

The situation intended to be presented is an incident supposed to

have occurred in the course of the war of the Athenians under Theseus against the Amazons; when one of the female warriors being badly wounded, a sister in arms rushes to her rescue; and, having seized her in her arms, is about to deal vengeance on the foe, when on a sudden a sentiment of pity touching the breast of the wounded Amazon, as she views his prostrate position, she restrains the arm which was to have dealt his death-blow.

The group, which is executed in marble, is prettily conceived, and carried out with graceful rather than powerful effect. There is in truth a certain tameness about it leading to disappointment, which may be accounted for by the fact that the artist has not sought to embody the Amazonian *physique* in his female subjects. M. Engel's heroine wants a little of the masculine energy of the Amazon of Kiss. With this reservation, we must add that the figures in this group are executed with great artistic feeling; the character of the heads is dignified and expressive. The draperies are not so successful they want flow and smoothness.

The actions of this race of heroines, whether fabulous or not, were often the subject of the ancient sculptor's chisel. There are various representations of the figures and costume of Amazons among the terra-cottas in the British Museum. The battles of the Athenians and the Amazons are represented on the friezes of the Temples of Theseus at Athens, and of Apollo Epicurus on Mount Cottyion, near the ancient city of Phigaleia, in Arcadia. In the latter sculptures, which are now in the British Museum, the Amazons are all represented with perfect and well-shaped breasts. Indeed, the same is the case in all the other ancient works in which Amazons are introduced; they are invariably sculptured with both breasts entire; but they have generally, like the huntresses attendant on Diana, one exposed and the other concealed by drapery.

Among the ancient artists who are reported to have painted these heroines, Pausanias (Attic. c. xv. and xvii.) describes the walls of the Temple of Theseus to have been painted with the battle of the Athenians under the command of Theseus against them, but does not mention the names of the artists; but Eliy says that the paintings were executed partly by Polignotus and partly by Micon. Adrian and Aristophanes, on the contrary, relate that the Amazons was painted by Micon.

In the late collection at Paris was a very fine antique statue in Parian marble of an Amazon; and there is also a very beautiful one of a Queen of this nation, at Wilton, a seat of the Earl of Pembroke, among his Lordship's numerous and fine collection of ancient marbles, sculptured by Cleomenes.



BRONZE VASE.—BY MATIFAT.

**BRONZE VASE. BY MATIFAT, OF PARIS.**

The bronze castings of Matifat are very bold and successful—crisp and well defined in all the essential points, and of an admirable colour. The design of the vase before us is very original and spirited. It represents an ice scene in the polar regions, with bears disputing themselves.

**THE MADONNA. BY JEHOTTE, OF BRUSSELS.**

This little marble work is treated in a manner somewhat peculiar to the Belgian school, combining great study and laboured effects, but very little of the true inspiration of genius. In accordance with the doctrine of the Roman Catholic Church, Mary is treated as the principal object in the group, the infant Christ holding a subsidiary position.



STATUE OF THE MADONNA.—BY LOUIS JEHOTTE, BRUSSELS.

**PAPIER MACHE CHAIR. BY JENNENS AND BETTRIDGE.**

This very graceful and highly decorated chair in *papier maché* is described as of the Elizabethan style, but we are inclined to think it would be more properly referred to the period of William III. Whatever its period, it is very pretty, and is remarkable as one of the first instances of the application of this material to articles of furniture.



PAPIER MACHE CHAIR.—JENNENS AND BETTRIDGE.

I declare to you, in the most solemn manner, that all which hastaken place, or that may hereafter take place, proceeding from individuals or Government, contrary to this declaration, which is in perfect accord with the fundamental law of Hungary, is illegal and unjust.

Yam. Subscriptions are received by Moscow, Leningrad, Chelmsky, and



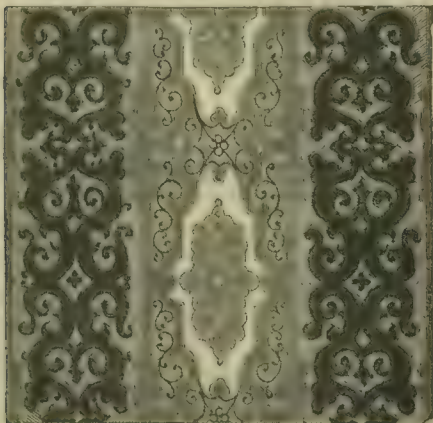
DAMASK PATTERN.—BY SHEPHARD AND CO, HALIFAX.

We give three illustrations of damasks contributed by Messrs. Shephard and Co., of Halifax. One of them is called a Victoria velvet, and has this peculiarity—that the design is in part raised in worsted velvet pile,

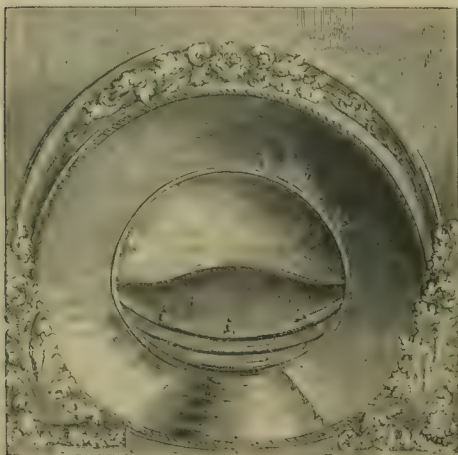


DAMASK PATTERN.—BY SHEPHARD AND CO, HALIFAX.

which adds considerably to the richness of effect; so that, in fact, it scarcely seems, without close examination, to be wrought only in wool and cotton, and producible at a very moderate price.



DAMASK PATTERN.—BY SHEPHARD AND CO, HALIFAX.



STOVE.—BY DEANE, DRAY, AND DEANE.

#### IMPROVEMENT IN BANKERS' PAPER MANUFACTURE.

The specimens of paper (for which a prize medal was awarded), exhibited by Mr. T. H. Saunders, of Queenhithe, London, and Dartford, Kent, comprised, in addition to superior samples of book and writing papers, a sheet of paper which, although weighing less than one ounce and a quarter, sustained without fracture more than five hundred weight.

In Case 26, Section 17, Mr. Saunders also exhibited the tinted cheque papers in ordinary use by bankers, as well as another specimen of his manufacture called "Stone's patent cheque paper," the object of which is the prevention of fraud. The great improvement consists in rendering a paper perfectly resembling ordinary writing paper secure against the removal of ink by chemicals, as, on the application of the usual means for dissolving ink, the proof of its having been tampered with is manifestly becomes manifest, the paper becoming indelibly discoloured.

Two large transparencies were devoted to specimens of outline and shaded watermarks. In several of the designs great artistic skill and much taste were displayed—

particularly in the view of York Cathedral, in which the elaborate architectural details of the front of that noble structure were accurately delineated; the St. George and Dragon, after Wyon; and a copy of the "Wooden Bridge" in the Vernon Gallery. The gracefully flowing and delicate tracery of these subjects formed a very decided contrast to the antiquated figure of Britannia, so long and well known as the accompaniment to the sheet foolscap.

But more remarkable and interesting were the highly successful attempts to secure the effect of light and shade evinced in Raphael's "Holy Family," and a female head, which were perfect pictures—works of art. *Habitudo*, in their rambles through the Crystal Palace, must have frequently heard the inquiries of "What is the use of this or that?" applied, say, to Rodgers' knife, with its myriads of blades, and a host of other things. These, however, showed the powers of the manufacturer. The maker of the greater can produce the lesser. Copeland can produce a statuette, and an ordinary plate; so with these artistic watermarkings, which in their present form are beautiful curiosities; yet their object and utility are equally apparent; for there can be no better security than making the paper itself thus bear witness of its authenticity. Such a plan at this particular period, when forgery has unhappily become somewhat common, comes in as a check very opportunely.

Under all these circumstances, it is not, therefore, surprising that the jurors have awarded a prize medal to this exhibitor.

#### SHAND AND MASON'S IMPROVED BRIGADE FIRE-ENGINE.

In this very efficient and powerful Fire-engine, for which a prize medal has been awarded, the manufacturers (who have succeeded the well-known Mr. Tilley, of the Blackfriars-road) have introduced several improvements upon the engines now in use by the London Fire Brigade. It has attracted considerable attention, from its elegant and highly finished appearance, and conspicuous position in the South Transit (where it was placed at the request of the Executive Committee), to be available in the event of fire, and where it will remain while the firemen of the London Brigade continue on duty in the Building.

#### TEA SERVICE OF CALIFORNIAN GOLD. BY MESSRS. BALL, THOMPSON, AND BLACK, NEW YORK.

This very handsome tea service was presented by the Mayor and citizens of New York to E. K. Collins, Esq., the owner of the splendid steam-vessels trading between England and New York, and known as the Collins line. The gold of which the service is made is of a very beautiful colour, and was but six months since extracted from the mines in California, and is of 22 carats degree of purity. The tea service, in point of workmanship, reflects much credit on the skill of the transatlantic goldsmiths, Messrs. Ball, Thompson, and Black.

#### STOVE. BY DEANE, DRAY, AND DEANE.

This is one of the fire-lump stoves (Leslie's patent) manufactured by this firm, and of which they exhibited several samples. The peculiarity in their construction is, that the bottom, sides, and back are formed of a single fire-lump. The front, facings, and other parts are of iron. The curved bottom of the fire-lump projects in front to within half an inch of the grate-bar, and it rests upon a cross-bearing, which is turned up behind, in order that the latter may offer resistance to any thrust from the front against the fire-lump. The fire-lump is removable without disturbing any other part of the stove. The peculiar recommendation of this grate consists in the receptacle for the fire being entirely in front of the reflecting cheeks, and the additional reflector below the grate; the heat being thus all thrown out in the room.



FIRE-ENGINE.—BY SHAND AND MASON.

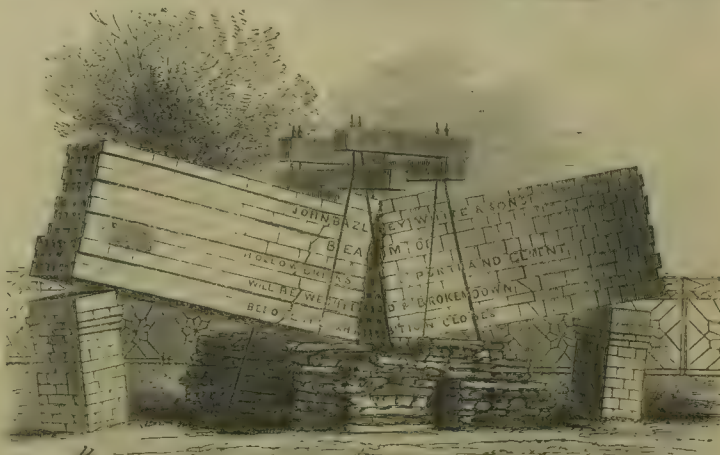
#### BEAM OF HOLLOW BRICKS. BY J. B. WHITE.

The beam of hollow bricks represented in our Engraving was constructed by Messrs. John Bazley White and Sons, of Millbank-street, Westminster, for the purpose of testing the strength of Portland cement, and of showing its superiority over Roman cement. It was erected in the month of April, at the west end of the Exhibition Building, and was broken down after the lapse of five months, on the 22d of September, in the presence of several members of the Jury of Class 27, consisting of Signor Pietrucci, Professor Ansted, and Mr. Godwin, besides Sir Charles Pusey, Captain Owen, and many other engineers and gentlemen of eminence in the scientific world. The dimensions of this beam were nearly identical with one built at Nine-elms in the year 1835, of solid bricks and Roman cement, which, after standing eighteen months, was broken down with a weight of 50,652 lb. The dimensions of the hollow brick beam were as follows:—Length, 21 ft. 4 in. clear bearing between the piers thickness, 2 ft. 2 in. at bottom; 1 ft.



TEA SERVICE OF CALIFORNIAN GOLD.—BY MESSRS. BALL, THOMPSON, AND BLACK.

6 in. at top of beam; depth, 4 ft. 6 in. The hollow bricks (9 in. long by 6 in. by 4 in.) were bedded in Portland cement, gauged in equal parts of cement and sand; and, as in the case of the Roman cement beam, fifteen strips of hoop-iron were inserted through the beam, between the lower courses. The weight was suspended from the centre by a scale, in which pigs of iron were successively placed till the fracture was accomplished. The testing was commenced on Saturday, the 20th of September: when the loading had reached 15,000 lb., the beam was left with this weight suspended till Monday the 22d, when the loading was resumed. At 41,600 lb. a crack appeared in the centre, and soon after two other cracks right and left of the centre were observed. These fissures extended gradually upwards until at 62,800 lbs. the beam gradually separated into two equal parts, the fracture being vertical and passing indiscriminately through bricks and joints. Of the 14 layers of hoop iron, 7 were broken and 7 were drawn. The stone slab, 4 inches in thickness at the top, was broken, and one of the piers was forced 7 inches, the other 2 inches, out of the perpendicular, the whole experiment terminating in the most satisfactory manner for the reputation of Portland cement and hollow brick construction. These hollow bricks were made with Mr. Clayton's prize machine, which was shown at the Exhibition.



BEAM OF HOLLOW BRICKS.—BY J. B. WHITE AND SONS.

# THE ILLUSTRATED LONDON NEWS SUPPLEMENT.

VOL. XIX.]

FOR THE WEEK ENDING SATURDAY, NOVEMBER 15, 1851.

[GRATIS.]

## THE GREAT EXHIBITION.

### TOYS.

(SECOND NOTICE.)

GULLIVER Secured by the Lilliputians.—This is unquestionably the best thing of its kind in the Exhibition; we doubt, indeed, whether there is aught known, even out of its doors, equal to it. To give anything like an adequate description of it, would require us to quote the whole account from Swift. The subject is treated with a quiet humour beyond the reach of the pen. The figures are by Fleischmann, of Sonneberg; and he has evidently made it a labour of love. And how he must have roared with laughter over its every step, as bit after bit of fun developed itself, and became stamped into form. Just look at that fellow with a cracked skull coming out from under the nape of Gulliver's neck—he has been helping to secure his queue with a couple of pebbles. And that one that has tumbled head foremost into his waistcoat pocket. And he who struggles to surmount the turn of the cravat. And that daring fellow, who, having reached the top of their captive's toe, is crowing like a cock on his own dunghill, although the next moment will find him five hundred of his own feet into the air. Some of them see Gulliver yawning—and how the little pigmies scamper! He in the distance with the telescope, what does he behold—a field of bean-stubble? No—'tis the monster's beard. And the artist (how artistic his attitude!) taking a sketch of the huge human mass. And the two that are looking over the drawing. How often we have seen that same two looking over every artist who has had the courage to take a view in a public place. See the cavalry coming down upon the scene of action, with all the bounce of bigger men on bigger horses, and the group tugging for their lives at the rope to secure a leg; and he with the ladder, who has scaled a knee; and that fellow astride upon a button; and that man who is safe to break his neck, slipping down *à posteriori*, from the smooth coat-plaster-like pantaloons of Gulliver. Well, this is fun, and yet there is twenty times as much as this. See how beautifully the figures are modelled. Look at the expression of each of their faces, the costume of the period, of the military, of the trappings of their horses, of the *savans* of that day, the village boors, too—how well and faithfully given. For excellent delineation of character, masterly grouping and development of incident, we repeat, we know of nothing of its kind to compare with it, or with the "finished sketchiness" and ideality (however comparatively trifling in subject) of these little figures. Any one who cannot surrender himself to the rich fund of amusement they afford, may be assured that the period of his youthful feelings is passed and gone. These graphic little figures are nothing more than they pretend to be; but what they pretend to be, they are to perfection. They are the champagne bubbles of the artist's mind, reflecting a droll and pigmy world; and it is likewise commendable, that while so much skill has been displayed by the modeller, and while the greatest breadth and humour has been secured, there exists not the slightest approach to, or taint of, vulgarity. They are, indeed, perfectly original in their way, and if they remind us of anything which has gone before, it is the little figures which our great Phiz delights, when unrestricted by type or text, to pour from his etching point over the surface of steel or copper-plate. Bravo for Fleischmann, and Mr. Spurin, of New Bond-street, its contributor. Mr. Spurin likewise exhibits a model farm, which, with our notions of the picturesque, we should prefer to Tiptree, although it does not come up to that *beau idéal* of a farm, Sir John Conroy's, at Aborfield. In this farm the figures can be set to work and to some extent perform the respective rustic duties assigned them. The flour-mill is set in motion, and the whole affair becomes instinct with movement. Mr. Spurin's brewers' drays, omnibuses, carriages, &c., are solid well-made toys, in which the English decidedly beat all others.

Mr. Gilbert, of Rugby, contributes the model of a goal for foot-ball and two of the actual foot-balls used at Rugby. Foot-ball, besides being a favourite game at our public schools, is much practised by rustics, who blow out a bladder, and put peas or horse-beans therein, which causes a rattle as the ball is kicked about. Shrove Tuesday is the great day for this sport, and Kingston-upon-Thames is one of the towns in which it is still kept up with its wonted spirit. Here the inhabitants close all their shutters, for the game is played in the streets; and we ourselves, when a youngster, had the honour of beginning the game, by kicking the ball from the balcony of the market-house, near the leaden statue of Queen Bess, to the mob below: the ball is locked up there by the authorities after the fun is over, until the next Shrovetide arrives. An attempt was made to put down this practice some time ago, but the Judges of Assize backed the right of the inhabitants; and the Judges but barely escaped being chaired through the town, so delighted were the mob at this confirmation of their favourite sport. Who does not recollect the poem of Sir Walter Scott upon the occasion of the great foot-ball match in December, 1816, which

took place in Ettrick Forest, between the men of that district and those of Yarrow, backed respectively by the Earl of Home and Sir Walter Scott, Sheriff of the Forest, one verse of which must suffice:—

Then strip, lads, and to it, though sharp be the weather,  
And if, by mischance, you should happen to fall,  
There are worse things in life than a tumble on heather,  
And life is itself but a game of foot-ball.

In class 29, E. and W. Page exhibit cricket bats and balls, gloves, &c.; Duke and Sons, of Penshurst, Robert Dark, and other well-known makers, likewise contribute largely in this department. We have no means of judging of the qualities of any of these groups, further than that there appears to have been great care bestowed upon them. Cricket has so altered since we were boys, that, if we had not attended each celebrated game at Lord's, we could scarcely have recognised it as the same. The ball is now delivered with a strength and swiftness equal to a cannon-shot, and the players are compelled to clothe in a description of armour to protect themselves from its blows. Leggings of cork some half-inch thick, armlets of the same, and gloves encased with india-rubber, testify to the dangers of the field, as it is now constituted. So much importance, indeed, is attached to these encasements, that the great Lilly-white himself has employed his mind mechanical in the invention of a horsehair leg-guard; and elbow and knee-guards are numberless in class 29. If the game goes on at this rate, we shall have Mr. Samuel Pratt supplying these Lords with armour wherein to wield the bat-on. In confirmation of the swiftness with which the ball is now delivered to the batter (no longer soft), Mr. A. Diack, M.A., has invented "a catapult to serve in the absence of a first-rate bowler, where practice is required." This catapult is much after the fashion of those used by the Romans in their sieges to hurl stones, &c. It may be seen in the same class, No. 199.

Mr. Medway, of Northampton, has invented and placed in the same class a set of cricket stumps constructed on a novel and simple process. The three upright pieces move upon a rule joint, which is, in its turn, firmly fixed in the earth. The slightest blow from the ball, in whatever direction the stumps may be struck, causes one or more of the stumps to fall, and one or both of the balls. We think that an addition might be made to it, so that the stumps should return to their place without the aid of the hand—the fall of the balls being a sufficient indication of the success of the bowler.

Mr. J. F. Trebeck, of Bishopsgate, has an assortment of cheap toys imperatively calling for notice, from the ostentatious display of a slate or tablet, on which is engraven or printed "The Exhibition 'Slate.'" Could the foreign visitor have any better proof that all connexion with the letter h as an aspirate has been dropped in the city of London, or that the caterers for its youth desire not its spions to resume an acquaintance with so troublesome a customer.

Emily and Clara Burrell, York-terrace, Hornsey-road, show a selection of compressible toys. We know not whether they possess the same objection as such toys in general, which have a cold, clammy touch, and appear as if they were never dry and never would be.

There is a good deal of juvenile fishing-tackle scattered about the department devoted to that class of implements; and we would especially point out the beautiful rod made for the Prince of Wales by Mr. Little, of Fetter-lane, to the attention of our young readers.

There is a strong muster of archery implements: amongst the best of these are those shown by Ainge and Aldred, of Oxford-street; Buchanan, of Piccadilly; and Peter Muir, of Edinburgh. Those from G. Jacobs, of Cockspur-street, have a tawdry, catchy character; the wood, however, may be as good, if not better than the others—of this we know nothing, but there is a want of taste



In their general appearance. Scattered about the Building will be found hogs, tops, slings, skip-jacks, pea-shooters, bandoliers, water-cutters, battelions, and a bumpering. The "bummering," says that complete encyclopædia of all diversions, Bogue's "Joy's own Book," "is an importation from New South Wales, where it is used by the natives for killing ducks and other wild fowl that abound in the lagoons of the extensive continent of Australia. The toy, which is formed of a thin curved piece of wood, flat on one side, and slightly rounded on the other, possesses several curious properties. If held horizontally, and then thrown forward and upward, it will rise on the wind with a kind of rotary motion, and, after a considerable flight, return again to within a yard or two of the thrower; or, if skillfully thrown, it can be made to touch the ground, and rebound several times after the manner of an oyster-shell, when it makes 'ducks and drakes' on the water. It can also be made to strike an object behind a tree." In fact, it will shoot round a corner.

There are a few optical toys in the Exhibition delightful to the eye and instructive to the mind—camera obscuras, camera lucidas, kaleidoscopes, magic lanterns, phantasmagorias, distorted landscapes, Chinese shadows, anamorphoses, illusions, instruments for seeing through flinted bricks and mill-stones, &c.; then there are acrobatic apparatus, balloons, &c.; acoustic and pneumatic toys, musical glasses, and scientific toys, chess and draught boards.

To teach his grandson draughts,

His leisure he employs,

Until at last the old man

Was beaten by the boy.

II. Lucas, Broad-court, Long-acre, has an elegantly-finished child's horse, with handle for servant, intended for park exercise.

Isaac Jefferys, of Cambridge, appears to have the best collection of dyes, benders, bouncers, and tennis balls. These balls are admirably made; and it is surprising to know that an immense distance one of them, although generally but an ounce in weight, may be sent by a blow from a racket. Some years ago John Pittman, a celebrated racket-player, undertook, for a wager, to "drive" a ball higher than the cross of St. Paul's, which is 404 feet perpendicular height. He stood outside the railings in the church-yard, and persons were stationed under the cross, who, to their astonishment, saw the ball rise many feet above it; so that, taking the angle of distance from the place where he stood, he must have sent a ball of this light weight 500 feet, or nearly a mile, high. Mr. Bonnet, 74, Baker-street, has a few mechanical toys, which remind us of those running race, one of which, if set going in a ball-room, causes the ladies to take refuge in gentlemen's arms, or to jump impatiently from the "horrid wretch" upon route chairs, gathering together their dress in the most reckless thoughtlessness of their toilet, or the exhibition of those dear little feet, which have themselves been poetically compared to "little mice peeping in and out."

Mr. Farley, of Fleet-street, exhibits a collection of models of vessels "warranted to sail Margate." The miniature ships are very highly finished and correctly rigged. In this respect they differ widely from the apologies for nautical toys of but a few years back. Mr. Farley's shop, we believe, is the oldest repository for toys in London: our grandfathers' nurseries have often been made glad by a guinea well laid out there.

In the American department there are several first-rate toys, made of Indian-rubber, of a goodly variety. The heads of dolls will bear any treatment. You may "pitch into" them, and knock them about in any way; and although they assume all sorts of odd appearances, they return with the greatest complacency to their former shape. In this they remind us of the old Ptolemaic anecdote of the son of a peer, who commenced squaring and hitting out at a coalheaver for some fancied offence. The coalheaver took no heed of the youngster, but went on with his work. "Vy," remarked a bystander, "you ought to 'pitch into' him again." "Vy," remarked he, "vy should I hit the young gemmen? he seems to be pleased with what he's arter, and it don't hurt me." These Indian-rubber toys are all cast in dies, and the children's rattles and a few of the animals are the best. The dolls' heads have, however, one and all, a very impudent look, and those of some soldiers do not appear to have their eyes right. It may be that these eyes are not of the best description, there being many sorts. It is some time since we have visited the House of Commons, some years ago, upon being told by a glass manufacturer, of Birmingham, that he had received, at one time, an order for 5000 worth of dolls' eyes. Dolls' eyes may, for distinction, be divided into two sorts, the cheap and the expensive. The first are small, thin, hollow glass beads or spheres, made of white enamel, and coloured either black or blue, without any attempt at shading. The others are called natural eyes, in which the pupils have to be painted in by the hand. The latter are largely exported. In Spanish America, black eyes only will find a market, while in our own country and Germany blue eyes are the favourites. Here are, likewise, several portable globes, made of sheet India-rubber, upon which the map is engraved. When required for use, these globes can be inflated and hung by a thread or string from the ceiling or elsewhere. This is assuredly an invention of great utility, and, to "out-door" persons, who have to travel, it is a most convenient one, while they will at once afford a cheap and accessible means of instruction to very many schools which have hitherto been without a geographical sphere by reason of the expense. In the same department are some toys of soap! Doubtless to encourage an early love for cleanliness. There are several strong well-made swings, to be "hung 'tween sister pear-trees," and at the same time afford to youth a practical lesson of the singular properties of soap. There is also a very ingenious and novel toy, the thoughtless at the apparent meanness of display of the Americans, there is much that can be looked at with considerable profit by the young as well as the matured.

In concluding this slight notice of the toys in the Exhibition, it would be very unfair to draw any comparison between the relative claims of the various countries for supremacy in their manufacture; as even those that have contributed have evidently done so under some impression that they might, in all probability, be rejected by the Executive; while there are others, Switzerland for instance, that have not sent a single article of this sort. The common impression, however, is, that English toys, in solidity, finish, and educational purposes, are far superior to those of any other country; and if we, to some extent, except the Chinese (who, by the by, have likewise nothing of the kind in the Crystal Palace), there is certainly more ingenuity, and a greater philosophical tendency, in the toys made in England, than in those the production of any other place.

The Chinese have not even a "lively spider" in their department; a toy which has rapidly popularised itself amongst us. A facetious contemporary appears to question its instructive qualities. Surely if a future generation of young ladies are familiarised sufficiently to the sight of these harmless creatures to the extent of suppressing a shriek, the deprivation of life to even the following of a faint, they will not have been made by the aid of a thread, to dance fantastic horripiles upon the London pavement in vain.

It may, perhaps, be observed, that we have passed over several contrivances, which we will not raise to the dignity of toys, for the infliction of wanton cruelty upon animals and insects. Were we to notice them, it would be to censure with our utmost ability those persons, who, by their manly courage, choose to expose themselves to a fine. Nor should we exempt the builders of pigeon-traps, a few of which are here and there exhibited; these traps being openly and avowedly made for the decoying of tame pigeons. We consider that many parents give too heedless an encouragement, or are too slow to suppress the dangerous fondness for "pigeon fancying," the pursuit of which often takes an otherwise amiable-humoured and innocent child, and leads to a more depraved society, from whom he learns that to lure and to detain a neighbour's property is as fair as though he had caught a sparrow or entrapped a mouse. The losing the defined line of demarcation between *meum* and *tuum* thus early, cannot fail to have its baneful influence in after life. If philosophy is to be easily learned from the toys of youth, how much more readily may the seeds of vice be engendered from the toys of youth, which are grafted upon and inseparable from the lowest associations.

#### CENTAUR, BY COUNT D'ORSAY.

We have often had the pleasure of making honourable mention of Count D'Orsay's talent in art, in which he enjoys a wide range, comprehending all the efforts of the pencil and the chisel. His productions are so numerous and varied in character, so admirable in execution, and so full of spirit, that we almost regret that the Count's position in society should have made him an amateur instead of a professional artist. The noble Count, an engraving of which we give, we recollect very well seeing at Gore House (at least the model), when amongst his admirers we remarked the Duke of Wellington. We believe it has since been produced in silver; if not it ought to be, for it would make a handsome work of first-class merit.

#### THE GREAT EXHIBITION AWARDS.

##### THIRD NOTICE.

Those who in after years may turn to the record of the honours lately distributed amongst the Exhibitors of All Nations, in the expectation that it will present a fair reflex of the position of industry and the attainments of science in 1851, will be grievously disappointed. The very reading of the list, indeed, would convince them that there was something wanting, and that the commercial greatness of an age like the present could not have been dependent, to any great extent, upon trivialities such as those to which the Juries have awarded prizes. The reports of the Juries, which we are promised shortly, will, perhaps, throw light upon the intentions with which many of these awards were made, and which, without such explanation, appear to be capricious and altogether inconsistent with any practically useful purpose. In the meantime we pursue our comments upon the decisions as they stand, which bear upon their face circumstances of a suspicious or questionable character.

Passing over Classes I. and II., which we may attend to another time, we come to Class III., that of "Substances used as Food," in which we find two council medals, and no less than ten prize medals, awarded to different individuals for beet-root sugars. The two council medals, awarded to France, and the prize medals, are thus distributed:—France, 3; Austria, 3; Prussia, 1; Russia, 1. Now, considering the history and circumstances of the manufacture; considering that it is purely factitious in origin, and only supported in the countries where it is carried on by high protective duties; considering that the declared object with which this manufacture was first established in France by Napoleon was to injure the British colonial trade, and that the undesignated object with which it is still encouraged in Austria, in Prussia, in Russia, is to render the people, in France and the United Kingdom, as possible of British supplies, and, in short, to exclude us from commercial relations; considering that all this is at variance with the true and enlightened principles of commerce, which are a distinguishing feature of the present age, we are justified in pointing to these awards as extremely unfortunate in themselves, and can only account for their being made by referring to the fact of that combination of circumstances, which induced the commissioners went out of their way to introduce into their jury scheme, and which we denounced in our last as impolitic and unjust.

As the introduction of the manufacture of beet-root sugar into this country, and more particularly into Ireland, is a question which has been much discussed lately, and as the awarding of no less than twelve prizes to the producers of this article is likely to have some influence in promoting its introduction, we think it right to direct the attention of our readers to a paper read by Professor Bianconi, at the meeting of the British Association, on the "Prospects of the Beet Sugar Manufacture in England" (reprinted in another column), from which it appears that, in a commercial point of view, the profitable result of such a speculation is very questionable, the case of France, with a protected and exclusive trade, not applying here. From these calculations it would seem probable that, taking into account the cost of the raw material, and the price of the refined sugar, in France and the United Kingdom respectively, "the result was so varied as to turn a profit of £35,000, at the French prices, on a capital of £78,000, into a loss of £4000 at the Irish prices, and a loss of £16,000 at the Essex prices;" being only one instance out of many "showing how fallacious it must be to reason from the success of the manufacture in France to its success in the United Kingdom, without taking into account the difference in economic conditions (including the protective arrangements) between the two countries; being alone sufficient to make that which was profitable in France unprofitable here."

Dismissing the subject of beet sugar for the present, we cannot help expressing a confident hope that the introduction of this fabricated production as a substitute for the genuine article may be rendered still more unnecessary by the removal of the absurd restrictions now imposed upon the refiners of our sugar.

In Class IV., whilst we cordially approve of the justice of the award of a council medal to the Belfast Flax Improvement Society, for "the persevering and successful efforts to improve the quality of the fibre of flax," we cannot but regret that Chevalier Clausen was denied the same honour for his ingenious and truly scientific process of preparing flax and flax cotton, whereby the value of that staple will be greatly enhanced, and its applicability to the manufacturing processes largely extended. The details of this process have been given in this Journal, and in the columns of this Journal; it may be sufficient, therefore, to state here its principal features, whereby, as will appear, that not only a new process is applied to an end previously attained by other processes, but new and valuable characteristics are given to the article itself which it was before considered not to be capable of. We should observe that the principal process is purely a chemical one—the flax being first saturated with a solution of soda, by which the gluten is removed; it is then soaked in dilute acid, whereupon the chemical combination, resulting in effervescence, separates the fibre, and converts it into a cotton-like substance. One important advantage resulting from this alteration in the character of the material is, that, instead of the hardness and coolness generally observable in flax, it will possess the warmth of woollens, the softness of cotton, and the glossiness of silk; and another and still more important one, is, that it becomes, which it was not before, amenable to the ordinary processes of the textile manufacture, and by the very same machinery as that applied to cotton itself. Such are the main features of this important invention; and, after considering them, we feel satisfied that our readers will agree with us that it was a mockery of justice to withhold from the ingenious originator the "council medal," and to add the insult of tendering a prize medal of a lower class. Such has been done; and, in common with many others similarly treated, he has not half his grounds of complaint, the Chevalier Clausen has very properly rejected the proffered distinction.

In the Machinery department we find a council medal awarded to Appold's rotary pump, whose voluminous cascade most of our readers recollect gazing on with admiration. But surely there is nothing very remarkable in the principle applied to pumping up water, and nothing very extraordinary in the construction of Appold (amongst many others exhibited) to entitle it to the distinction of a council medal. There is, indeed, considerable doubt whether Appold's, after all, the best of the day; and this is a question which we may yet have to discuss. But, if the application of the rotary principle to water was neither new nor very important, its application to machinery has long been an acknowledged desideratum, but one involving a great deal of the greatest difficulty. This desideratum, however, has been accomplished in connexion with one of our most important mechanical appliances—namely, that of the printing press, by Mr. Appleby, in his vertical printing-machine, a machine by which the limits of production have been extended half a dozen fold beyond what they had previously reached under the most skilful manifestations of reciprocating machinery; the contrivance by which this was attained were in the highest degree complicated, but withal ingeniously accurate; and all that Mr. Appleby has awarded for his machinery is a council medal. The fact, that thousands of eager spectators daily crowded about this machine, when in operation at the Crystal Palace, will form an estimate of the profound and dispassionate judgment brought to bear by the jurors from this single award alone.

If we were to judge of the amount of enterprise bestowed upon "civil engineering, architectural and building contrivances," or the amount of interest taken by the country in the Exhibition, by the number of medals awarded, we should not arrive at a conclusion very complimentary to the genius of the age. There are in all only three council medals and twenty-three prize medals earned by the whole body of exhibitors to this comprehensive department; and these are chiefly for models of works long since accomplished, as the Plymouth Breakwater, Strassburg Cathedral, the cast-iron bridge over the Wyre, &c., or for topographical models of various districts, as Isle of Wight, &c. As for our architects, they seem to have been content with a disheartened or paralysed by the brilliant success of the Crystal Palace style of building, for they have not sent in a single suggestion considered worthy of reward; and of the three council medals, Sir Joseph Paxton and Sir Charles Fox receive two, the one for "the third in very judiciously and skilfully executed, and successful labours in the cause of humanity," which have rendered the Crystal Palace model lodging-house, one of the very few contributions tending to the improvement of the social and economic relations of the masses, which the Great Exhibition has been the means of bringing before the world.

The preceding observations have chiefly been directed to general considerations involved in the scheme of awards in certain classes, or in particular instances; and we are now about to enter upon a more detailed and private interest, affected by these decisions. But it is impossible to

do so; the complaints of injustice and the charges of favouritism and incompetence against the Juries are not one, but various; juries and groups are so loud and circumstantial that we feel bound to give them a hearing. Of course, in all this outcry are mingled the small shrill voices of many a little pretender, who, but for this confessed and wholesale blundering of the Juries, would never have been heard of, and who has now the proud privilege of being "an ill-used man," in company with such names as those of Broadwood, Collard, and Troughton, and Simms, Clausen, Potts, Copeland, and others, who, at the same time, even these were entitled to a hearing on the trial of their fancied merits; and it is very hard that, being personally excluded from the Building by the egregiously parsimonious Executive, they should have been prevented the only direct method of securing such hearing. In this dilemma many of the "ill-used" entrusted the keys of the cases which included their several treasures to the policemen in attendance, in the confident hope that some plodding juror would honour it with closer inspection; and reveal its merits to his fellows in "the group." Vain delusion! In very numerous instances which have come well authenticated to our knowledge, the keys remained very snugly in the pockets of the police. "Hope deferred" had at last begun to wear itself out, and as the Exhibition drew towards its close many of the not-examined were fain to look to the "chapter of accidents" for some chance of sharing in the honours of the day, or at least comforted themselves with the reflection that, if the Juries were to be wholly overlooked as well as themselves, it was at least, however, it appeared that the not-inspection of the goods was no bar to an award, and that the rival producer carried off the palm in competition with others whose goods positively remained unexamined during the whole six months, the outcry was loud and bitter, and, what is more, was just; and these complaints remaining uncontradicted and unexplained involves a serious and damaging imputation against all engaged in making such awards.

#### PROTEST OF THE MUSICAL JURORS.

TO HIS ROYAL HIGHNESS PRINCE ALBERT, R.G., PRESIDENT, AND TO THE ROYAL COMMISSIONERS OF THE GREAT EXHIBITION.

May it please your Royal Highness, My Lords and Gentlemen, With reference to the memorial which the undersigned members of the Musical Jury, Class 10A, had the honour of addressing to your Royal Highness and the Royal Commissioners on the subject of the reversal or non-reversal of their awards of the council medals for pianofortes at the Great Exhibition, they beg most respectfully to state that the eminent firm of Messrs. Collard and Collard was also returned, by the unanimous decision of the Musical Jury, as entitled to the council medal for their various improvements in pianoforte-making, and for the general excellence of their instruments. The memorialists would respectfully beg leave to impress upon your Royal Highness and the Royal Commissioners that the arguments already adduced by them in the memorial previously applied, were by no means less distinguished in connexion with the manufacture of the pianoforte, and whose important improvements have had a beneficial and lasting influence on this branch of our manufacture: in confirmation of which and of their own awards the undersigned would respectfully refer your Royal Highness and the Royal Commissioners to the accompanying list of patent inventions which have been introduced by the house of Collard, and which, in the opinion of memorialists, fully entitle them to the award of the council medal. They have the less hesitation in thus again addressing your Royal Highness and the Royal Commissioners, as they find that public opinion has already called into question both the justice and the correctness of the awards for this section of the Exhibition, and that the memorialists in particular attach to the memorialists the responsibility of such decisions.

While the memorialists will be ever ready to defend the integrity and soundness of their own decisions, they cannot but protest against being held responsible for those of other bodies—from whose opinions they unequivocally differ, and who, however competent on other subjects, have not evinced on this the requisite knowledge to justify the awarding of the decrees of those better qualified, both by professional experience and scientific acquirements, for the more effective discharge of such duties.

HENRY R. BISHOP, Knight (Chairman and Reporter), the Professor of Music at the University of Oxford.  
DR. SCHAEFFLE,  
Commissioner from Bavaria and Juror, Member of the Royal Académie, and Professor and Head Librarian in the University of Munich.

LE CHEVALIER SIGISMUND NEUKOM,  
WILLIAM STERNDALE BENNETT,  
Professor in the Royal Academy of Music and Queen's College.

CIPRIANI POTTER,  
Principal of the Royal Academy of Music, London.  
GEORGE T. SMART, Knight,  
Organist and Composer of her Majesty's Chapel Royal.

#### THE GREAT EXHIBITION.—REPORT OF THE ROYAL COMMISSIONERS TO THE QUEEN.

On Thursday, November 6, a very important meeting of the Royal Commissioners was held in the Crystal Palace, at which the following report to her Majesty was agreed to:—

##### TO THE QUEEN'S MOST EXCELLENT MAJESTY.

May it please your Majesty.—We, the Commissioners appointed by your Majesty's Royal warrant of the 3rd of January, 1850, for the promotion of the Exhibition of the Works of Industry of All Nations, and subsequently incorporated by your Majesty's Royal charter of the 15th of August, 1850, humbly beg to submit to your Majesty the following Report.

The Exhibition, for the promotion of which we were appointed by your Majesty, was finally closed on the 15th of October of this year, and we humbly beg to report to your Majesty that the medals and prizes have been awarded to the successful exhibitors by the Juries appointed to judge of the merits of their productions, and are in course of distribution. The full reports of the Juries will be laid before your Majesty when completed, together with the list of the successful competitors. We are now engaged in bringing to a close all the business connected with the Exhibition, and in defraying the various expenses incurred during its progress. Most of the claims on the funds at our disposal, however, are already discharged, and, after all shall have been satisfied, a considerable surplus will remain, the precise amount of which cannot be ascertained until the accounts are finally wound up, when they will be duly laid before your Majesty, but which surplus we have reason to believe will amount to £1,000,000.

This surplus will consist of the balance that may remain in our hands, after deducting all expenditure from the sum of (in round numbers) £205,000, which has been derived from the following sources:—

Subscriptions .. .. .	557,400
Entrance fees .. .. .	424,400
Casual receipts .. .. .	13,000
	£1,000,000

Of the entrance fees, a portion has been paid by foreign visitors, and it was owing to the fact that the contributions of all nations were thus displayed, that the number of visitors made by persons attracted to the Exhibition amounted to upwards of 6,000,000.

The subscriptions were derived, with few exceptions, solely from your Majesty's subjects, and were made after a public announcement that they must be "absolute and definite," but that should any surplus remain it was the intention of your Majesty's Commissioners to apply it to the purpose of erecting a trophy in connexion with the ends of the Exhibition, or for the establishment of similar Exhibitions for the future."

We humbly beg to represent to your Majesty that we are of opinion that it is not advisable to apply the surplus to the last-named purpose. Considering that the Exhibition which has just closed has afforded ample proof that an undertaking of this kind can be made self-supporting, and that it may safely be left to the public again to provide, when required, the means of meeting the preliminary expenses—considering also the impossibility of fixing long beforehand any definite period for the repetition of such an undertaking, which requires the success so many concurrent circumstances—we are of opinion that greater benefit may be derived by the public from a judicious application in the interval of the means at our disposal to the furtherance of the general objects for which the Exhibition was designed, and in assisting the advancement of the sciences which may be obtained should not be confined solely to your Majesty's subjects, but should be shared, as far as it may be possible, by other countries.

These objects your Majesty's Commissioners conceive to have been the furtherance of every branch of industry, by the comparison of the processes employed, and of the results obtained by all the nations of the earth, and the promotion of kindly international feelings by the practical illustration of the advantages which may be derived by each country from what has been done by others. Your Majesty's Commissioners have the satisfaction to be able to express to your Majesty their conviction that the Exhibition has been a great event, attended with objects, and that in its consequences the most beneficial results may yet be expected.

Already many requirements on the part of the public have become apparent during the course of the Exhibition, and have found expression in various suggestions made to us for the application of the surplus; many of them, however,





*L. Kossuth*

M. KOSSUTH.—FROM A DAGUERRETYPE BY CLAUDET.

terror-stricken, Metternich fled, and the Hungarian deputation, with Kossuth at its head, arrived at Vienna.

The Emperor at once received them, was complacence itself, accepted the project of the constitution, and at the same time entreated Kossuth to restore the peace of Vienna, "which he alone could do, and, doing which, he would prove himself the best friend of the Hapsburg dynasty." Kossuth consented, and, with the theme of reasserting to its former glory the Austrian empire by the restoration of the ancient rights of self-government, he gave direction to the disturbed ferment of ideas amongst the people, fixed their thoughts upon law and order, restored faith in the Emperor, and made peace.

Just a month after these events, the Emperor, accompanied by his whole family, came in state to Presburg, to swear to the constitution, give his sanction to the reformed laws, and affirm the Cabinet of Count Batthyani. In this Ministry Kossuth was, on the 11th of April, appointed Minister of Finance, and Francis Pulezki Under Secretary of State in the same department. The Diet had resolved that in future the nobility or freeholders, in common with the rest of the people, should pay taxes from which they had hitherto been

exempt, and these appointments were made, avowedly, because no less popular men could dare to carry the measure, but at bottom with the secret hope that Austria could stir up such opposition to this equality of taxation that the popularity would be lost in the attempt, and the men become so hated that in all probability the bullet of some assassin or the waters of the Danube might close their career.

Whilst the Hungarian Ministry were trustfully engaged in laborious preparation of the needful measures of reform to be brought before the Diet, the Court of Vienna was deep buried in intrigues—their prime mover the Archduchess Sophia, sister of the Queens of Prussia, Saxony, and the King of Bavaria, and mother of the present Emperor, a woman of boundless ambition, and who, from her ability and resolution, has earned the name of being the only man in the family of Hapsburg. Her object was not only the maintenance of Imperialism as it stood, but its extension over the whole of Hungary—her means, the awaking of the race hatred between the Croats, Servians, and Wallachs, her man for the work Jellachich. Her scheme being unfolded to him, he at first refused to enter upon it, for the simple reason that it would be unconstitutional, or, in plainer words,

an Imperial treason. The Archduchess burst into tears, caught him in her arms, declared that without him they were all lost. He gave way, and became a traitor. But two or three days were over since the Emperor had sworn to the constitution at Presburg, when Jellachich was sent for, to be named Ban of Croatia and go forth to create, as the last proof of Imperialism, civil war amongst a people then one in their enthusiasm for reform of the constitution and the laws. Jellachich was not long in entering upon his treason and iniquity. On the 14th of May the Servians declared war against the Hungarians and rose, and, without quarter, put to death all the Hungarians they could find. Troops were sent against them, but, notwithstanding the most positive instructions of the Hungarian Ministry, they continued to assemble under secret instructions from the Court at Vienna, solely on the defensive, and so gave the Servians opportunity to gather strength. The Croats at the same time refused to acknowledge the Hungarian Ministry or the laws of the Diet, although their own representatives had helped to pass them. The open instructions sent to Jellachich, although several were autograph letters of the Emperor himself, to obey the Hungarian Ministry were perseveringly disregarded. He began to assemble an army on the frontier, and was declared, on the 10th of June, a traitor by the Emperor. Still the Hungarian Diet, unwilling to declare war against the Croats, proposed that the Archduke John should be appointed mediator. His mission failed Jellachich, in his own paper, boasted that he had authority for all his acts, and that in everything contrary to them the Emperor acted by compulsion.

#### EFFORTS FOR PEACE.—DEATH OF LAMBERG.—KOSSUTH PREACHES THE WAR.—THE BATTLE OF PAKOD.

On the 1st of September the Croatian army crossed the frontier. Still the Diet of Hungary were resolved, if it were possible, to avert war, and a deputation, consisting of several members of the Ministry, the House of Peers and Commons—in all, sixty persons—was sent to Vienna, and had an audience, for the purpose of explanation, on the 8th of September, with the Emperor. At the Emperor's answer was evasive; and, whilst the deputies were still hearing him, there was found in the ante-room the official paper declaring that the Emperor approved of every act of Jellachich. The deputation departed in silence; every man placed the red war feather in his hat, and they returned to Presburg.

There was little room left for doubt as to the future; but they resolved as one further effort for peace to send a deputation to the Austrian Diet at Vienna. It arrived on the 10th of September, was refused admittance, and the Hungarian Ministry resigned. On the 13th the Minister of the Interior occupied alone the ministerial place in the Hungarian Diet. The Diet called upon Kossuth for the time to resume his position: he obeyed, and, taking again his official seat, was welcomed with enthusiasm. The Diet authorised him to carry into effect his financial plan, and to create a Government debt by the issue of paper money. Volunteers flocked in for the defence of the town and Diet; but still another attempt was made to avert the war.

Both by law and autograph letters of the Emperor, the Archduke Stephen stood at the head of the Government; and the party, still clinging to the hope of peace, urged him to direct the formation of a new Cabinet, which was undertaken by Louis Batthyani.

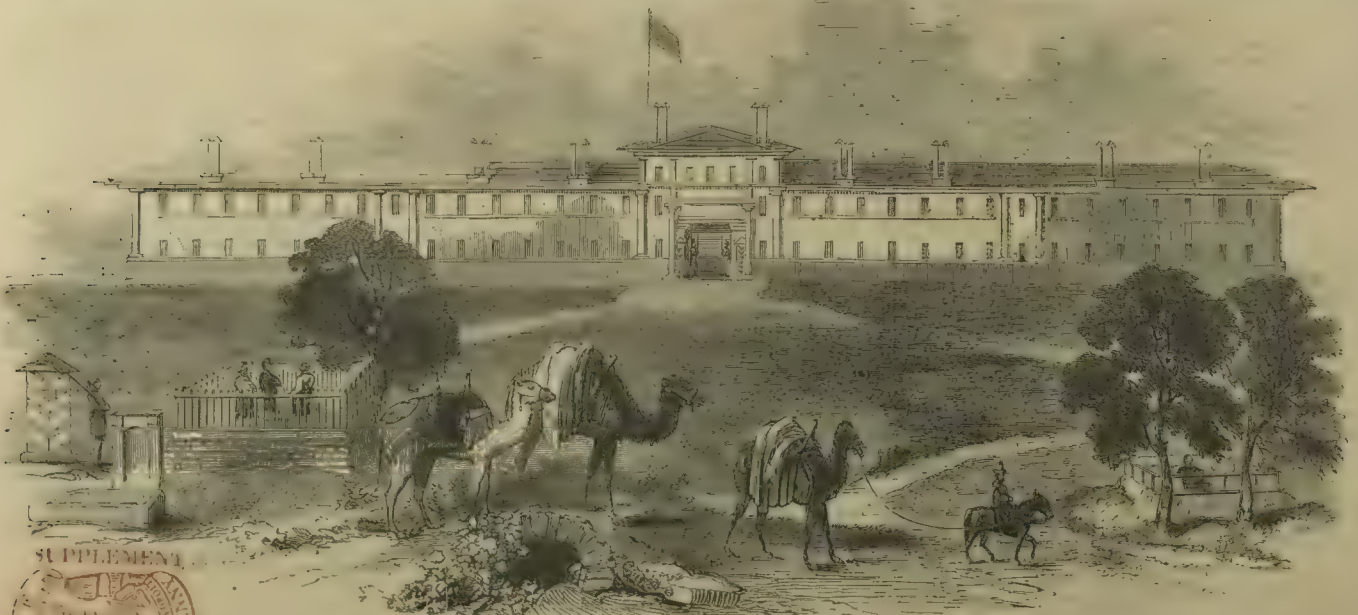
Jellachich, to avert hostilities, was slowly advancing upon Pesth. He issued orders to all the Hungarian cavalry regiments to join his army, and to offer no opposition to the Croats. With the exception of a single regiment of cuirassiers, the Hungarian officers refused obedience to the general, and followed the instructions of the Ministry. They sent, however, a deputation of officers to Jellachich, with the request that they might be shown the Imperial order for the invasion of Hungary. Jellachich admitted that he had no such order; but declared that he was acting under a direct understanding with the Emperor.

Batthyani at once demanded that the Archduke, who, as Palatine, was constitutionally captain general of the kingdom, should take command of the Hungarian army. The Duke obeyed, and, as a last effort for peace, sought an interview with Jellachich, on a steamer on the Lake Balaton. On one side were gathered the Hungarian, on the other the Croatian forces. It was arranged that each general should come with three attendants. Jellachich did not appear, offering as his reason that the Archduke had raised the Hungarian, and not the Austrian, colours, which were those of his family. Finding thus no chance of peace, the Duke on the 24th set off for Vienna.

On the 26th Count Lamberg came with the appointment of Commander-in-Chief of both Hungarian and Croatian armies, and to dissolve the Diet, and take possession of the fortress of Bude. The appointment and order were not countersigned by any Minister, and were, therefore, illegal and not acknowledged: the Diet declared him a traitor, and he was warned by Francis Pulezki not to show himself at Pesth. He, however, came, and on the 8th, crossing the bridge of boats, on his way to summon the fortress of Bude, was recognised by the people and murdered.

When the Archduke fled, the leading men of the Ministry were thrown into dismay; Count Szchenyi went mad. Thus every effort to preserve peace had failed, and the Hungarian Government were compelled to war for the constitution (to which the Emperor had sworn) against a general whom the Emperor himself had declared a traitor, and who had stirred up civil war in obedience to instructions from the Imperial Court, which at the time he himself declared them treason, yet vowed he would follow though they should lead him to the scaffold. Kossuth issued a proclamation to the Hungarian people, with faith, that if resolved they had sufficient strength to overthrow the Croatian army, and calling upon all to arm.

With the imminence of the fate of Hungarian liberty the spirit of Kossuth rose; the perils of the moment waked at once his strength and eloquence, and valiance upon the people. He went down to the plain of Hungary, and there preached the war for the constitution, and against



BARRACK AT KUTAYA, IN WHICH M. KOSSUTH WAS IMPRISONED.









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—SUPPLEMENT.